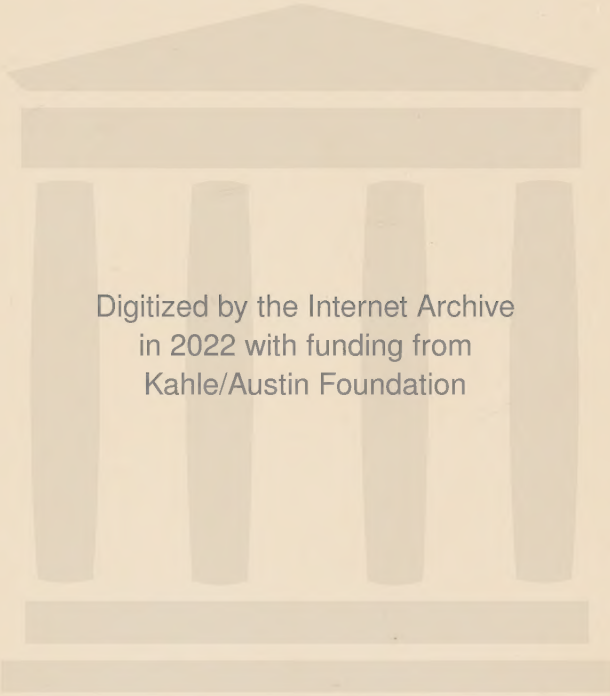




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STUDIES IN THE LYRIC POEMS  
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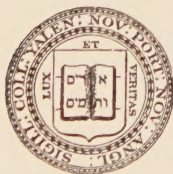
STUDIES IN THE LYRIC POEMS  
OF  
FRIEDRICH HEBBEL

THE SENSUOUS IN HEBBEL'S  
LYRIC POETRY

*By*

ALBERT GUBELMANN, Ph. D.

*Assistant Professor of German in Yale College*



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TO THE MEMORY  
OF MY WIFE

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## FOREWORD

The scope, purpose and method of these "Studies" are discussed at some length in the introductory chapter. The attempt is also there made to justify our investigation of the sensuous element in Hebbel's lyric poetry. This justification is here stated in brief, so that the nature of our "Studies" may be fairly understood at the outset.

One may well look with suspicion upon criticism that avowedly confines itself to the material side of poetic invention. As related to the poetic art, such criticism is a species of vivisection; the successive steps are so many incisions into vital tissue that has been mechanically disengaged from the organism. As related to the completed art work, such criticism is a kind of autopsy. The part under examination is dead. It cannot live separated from the vital creation of which it formed a part. And so there is a strong feeling that investigation of mental phenomena should be something more than mere isolation of constituent parts of such phenomena to their mutual destruction. We expect the systematic psychologist to distinguish the mind's various functions and in addition to reveal the fine interfusion, the subtle interplay of these functions in human consciousness. Similarly we wish the literary critic to lay bare the distinct elements that have entered into a work and also to show the perfect co-ordination of these elements in an organic whole. In his drama *Sappho*, Grillparzer makes the poetess thank the Gods for conferring upon her

"der Dichtung vollen Köcher:—  
Ein Herz zu fühlen, einen Geist zu denken,  
Und Kraft zu bilden, was ich mir gedacht."

The presence of this trinitarian potential, this *fühlen, denken, bilden*, in right proportion, stamps the work of one poet as great; whereas deficiency or imperfect proportion in this potential consigns the work of another poet to lower rank. Criticism should establish the presence or absence of this potential if it would undertake fully to estimate a poet's work. The study of a poet's sensuousness alone cannot fully meet this requirement.

The defense of our procedure must rest, first, upon our conviction that an important analogy subsists between the responses awakened by a poem and those aroused by a landscape, scene or event, created by fancy or reproduced through memory. Poem, fancy, memory, alike operate faculties through which we become conscious of various classes of psychic effects. Since all these classes of effects cannot engage our close attention at one and the same time, there are always some that must go unheeded. Either emotions will absorb us to the momentary exclusion of definite images; or the power of a profound truth will be ascendant for the moment over emotion and image. Or again the images may be of such fascinating beauty in themselves that they divert us from the passion to be aroused or the truth to be conveyed. One thing is noticeable in all the classes of influence that deeply affect our consciousness, namely the important part played therein by objective impressions. Recollections, reveries, fancies, tend to sharpness and warmth when they are built up of palpable, sensuous material. Similarly our responses to poetic stimulation are spirited when they draw largely upon objective data, upon bodily sensations reproduced in idea. And so all poets are characterized, in varying degree, by susceptibility to impressions of sense; and all poets employ such impressions, in varying degree, as the most natural and

effective vehicle for their concepts. [Even a poet like Hebbel, whose distinction consists in his passion for the inscrutable mysteries of human life and of cosmic evolution, may be charmed and stimulated by various kinds of bodily sensation. We have Hebbel's own word for it that such sensations affected his inner life to an extraordinary degree. His diaries and lyric poems supply substantial evidence that colors and sounds, the various sensory qualities, singly or in intricate combination, served him as an inexhaustible font of spiritual profit no less than of æsthetic delight. But the profound spirituality of Hebbel's poems so dominates our attention that their sensuous opulence is bound to be overlooked. There would seem to be justification, therefore, for a work devoted expressly to the appreciation and appraisal of these neglected riches.

The subject and object of our work has been permitted to determine the method employed. That method purposely departs from the historical-critical procedure, which has such eminent exponents abroad and here at home. Rightly or wrongly, we have practically ignored the historical factor, which is always involved in the conception and production of art works. We have paid little heed to the matter of literary analogies, to the influence of tradition, of intellectual associations, of universal philosophic or æsthetic theories. We have confined ourselves consistently to the essential phenomenon under discussion, without trying to disengage the various strata in the evolution of that phenomenon. In place of the traditional coalition with historical science, our method enters into more direct alliance with psychological science. And so we pass over the historical aspect of *Naturgefühl*, with which our theme is generically connected, whereas we deal at some length with the charac-

ter, constitution and æsthetic qualifications of the various sensory media.

In how far this method is justifiable must remain an open question. There is a natural reverence for the substantial historical-critical method, with its thorough-going search into the intellectual ancestry of poetic monuments, into the spiritual forces that have left their impress there, into the various mental and material conditions under which the monuments came into being. Any departure from this approved method cannot hope for warm commendation. Yet, after all, there may be a certain vigor and suggestion in a pragmatic impressionistic method, which will compensate in a measure for deficiencies in formality and depth. The instantaneous appeal of impressionism may be admitted with all due respect to the more perfect modelling, the superior mastery of detail and the broader conception of traditional art. If the scope and purpose of these "Studies" have any merit, they have doubtless been little harmed by our method.

In conclusion, I am happy to express my acknowledgments of the personal assistance so generously rendered in the preparation of this little work. I am under great obligation to Prof. Arthur H. Palmer of Yale for advice and suggestion, as well as for his painstaking revision of both the manuscript and the printer's proofs. My thanks are further due to Prof. Gustav Gruener of Yale for certain points of importance incorporated in the book. Prof. Roswell P. Angier of the Yale Psychological Department has given me the benefit of his stimulating criticism on psychological matters involved in the investigation. To Prof. Axel E. Vestling of Carleton College, and to Rev. Otto Koenig of New Haven, Conn., I am greatly indebted for assistance in the preparation of the

manuscript for the press. Mr. George Parmly Day and Mr. Byrne Hackett of the Yale University Press have given great encouragement by their sympathetic interest in the publication of the "Studies."

It surely cannot be unfitting to speak here in deepest sorrow of the one by whom this work was inspired, with whose loyal assistance much of it was written and to whose memory it is dedicated in devotion and gratitude.

ALBERT GUBELMANN.

New Haven, Conn., October 17, 1912.





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STUDIES IN THE LYRIC POEMS  
OF  
FRIEDRICH HEBBEL



## CHAPTER I

### INTRODUCTORY

Among cultured peoples of German blood everywhere admiration for Christian Friedrich Hebbel has been steadily increasing, intensively if not extensively. Within a restricted group of readers the conviction appears settled that next to Goethe no other dramatic poet has contributed to the literature of Germany works of such depth and power as Hebbel's. There are on the other hand cultivated circles that cannot or will not concede to Hebbel any high order of poetic genius. The number is considerable of those who frankly regard the praise accorded him by enthusiastic admirers as largely unearned. Not a few readers of discernment fail to find in Hebbel anything to compare with Kleist's romantic shimmer and passionate spontaneity. Others again do not see what Hebbel's somber muse has given the world to match Grillparzer's plastic splendor and faultless diction. And yet the opinion bids fair to prevail that Hebbel will take permanent rank as more than peer of both Kleist and Grillparzer; that his best achievement bears the stamp of profound inner form from which Kleist's untimely death cut him off; and that Hebbel's soul-world throbs with cosmic life more virile than any revealed in Grillparzer's noblest creations.

A singularly changeable fate has attended Hebbel's fame. From the appearance of his first really significant work he has not lacked admirers, even idolatrous worshippers. His close friends and later biographers, Emil

Kuh and Felix Bamberg, were quite aware that Hebbel's appearance marked a turning point in modern dramatic art. Yet his fame was during his lifetime and has ever since been essentially esoteric. The great vogue that he enjoyed for a time was due in part to his frank treatment of dangerous themes. His moral independence rather than his spiritual fervor first gained for him popular hearing. When the interest in his unconventional candor subsided, Hebbel's name remained sacred only to a small company of serious minds that had not lost their composure during the general excitement, and that still truly discerned now that the glamour was gone.

During a portion of the last century Hebbel's name and significance were well-nigh forgotten. The accidents of time were a factor in this partial eclipse. Circumstances unimportant in themselves conspired virtually to efface Hebbel in the consciousness of his own day and to obscure his figure in the recollection of succeeding generations. He was born in 1813, so that his representative works appeared too late to come within the scope of the older household histories of German literature. Because of the time limits observed, Kürschner's monumental anthology has none of Hebbel's productions. Karl Borinski's history of German literature, which accompanies Kürschner, refers only to the "pathologische Kraftphantasie des Dramatikers Friedrich Hebbel." Goedeke's *Grundriss*, again, does not extend over a period sufficiently late to permit inclusion of Hebbel data, and this circumstance in combination with others may have had some connection with the discontinuance of Hebbel's vogue among scholars. Likewise owing to the limits of the periods covered, there is no discussion of Hebbel's work in such staple authorities as Gervinus (5 ed. 1874), Koberstein (5 ed. 1873) or Vilmar (16 ed.

1874). The wonder is, however, that these last mentioned books should contain no passing allusion to Hebbel by way of illustration or comment. Scherer's History of German Literature (8 ed. 1899) has at least one illustrative allusion of this kind; in disposing of the dramatist Grabbe, Scherer pronounces him of interest simply as a preparation for Hebbel.<sup>1</sup> Among older histories of German literary art, Hillebrand's (1875), Wackernagel's (2 ed. 1894) and Kurz's (5 ed. 1894) are the first to devote space to our poet. Then he gradually receives more consideration from scholars. The works of Vogt and Koch (1897), Robertson (1902), Engel (1907), Thomas (1909), A. Biese, vol. III (1911), are alike in their candid attitude toward the unduly slighted Hebbel. In histories that deal at length with German literature in the nineteenth century, such as Julian Schmidt's (1853), Meyer's (2 ed. 1900), Bartels', vol. II (1902), Coar's (1903), and Kummer's (1909), Hebbel's art and personality are made the subject of extended treatment. In addition to all this there have appeared within recent years numerous articles and theses dealing with specific phases of Hebbel's genius,—minute treatises on his *Weltanschauung* and his æsthetic doctrines. Exhaustive labor has been expended upon significant periods of his development as well as upon the genesis and interpretation of individual plays.<sup>2</sup> Trustworthy editions of Hebbel's works have not been lacking, the one edited by Richard Maria Werner easily taking first place by reason

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<sup>1</sup> Scherer, Geschichte d. deut. Lit. (8 ed. 1899), Anmerkungen, S. 788.

<sup>2</sup> The list of these investigations is too long to be entered here. Special mention is due the articles, reviews, etc., by H. Krumm, R. M. Werner, and F. Bamberg. Specific reference is made below to publications by Arno Scheunert, Alfred Neumann, A. M. Wagner, and others in so far as they bear upon our investigation.

of completeness and painstaking accuracy.<sup>3</sup> There are at present several creditable biographies of Hebbel of recent date, not to mention the older minute biography in two volumes by Emil Kuh, and Bamberg's capital biographical sketch in the *Allgemeine Deutsche Biographie*. Among recent Hebbel biographers Werner again merits distinction by reason of his discernment, sympathy and method.<sup>4</sup>

The query is inevitable: Why the former neglect and the present marked interest? How explain this complete change of attitude, which, though limited in extent, yet amounts to a veritable revulsion of feeling? Positive answers to this query are obviously impossible, yet certain conjectures may be ventured. The very obscurity in which Hebbel's name was so long buried may have given some impulse to a renewal of interest. The striking conflict of opinion regarding Hebbel's merits on the part of equally qualified judges may also have induced many to examine and to judge for themselves. Those thus enticed into individual research must have been impressed with the unfairness of much that has been said and repeated concerning Hebbel, for not all of his critics have given evidence of sincerity. There are some, to be sure, whose condemnation or whose indifference is obviously candid. The attitude of Wackernagel and of Kurz, for example, is that of cold disapproval, but at

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<sup>3</sup> Hebbel's complete works have been edited by Emil Kuh (1865-7), H. Krumm (1891-2), K. Zeiss (1899), H. Krumm (1900), R. M. Werner (1 ed. 1900, second and third editions have since appeared). The publishers, B. Behrs Verlag, announce an elaborate "Säkularausgabe" in 16 vols., edited by Werner, to reach completion on March 18, 1913, the centenary of Hebbel's birth.

<sup>4</sup> See H. Krumm, *Hebbelbiographien*, Zt. f. deut. Phil., Band 43, Heft 1 and 2, S. 266 ff. R. Petsch, *Zur Einführung in das Studium Friedrich Hebbels*, Germanisch-Romanische Monatsschrift, 1 Jahrg. 1 Halbband, Jan.-Jun, 1909, S. 21 ff.



least they have read Hebbel and not merely his critics. On the other hand what certain later writers have to say arouses the suspicion of having been borrowed from some biassed predecessor.<sup>5</sup> Seemingly their procedure was to accept certain conventional criticisms without going to the trouble of a personal verification, some of them taking refuge behind one or another of Hebbel's contemporary detractors,—Julian Schmidt, Karl Gutzkow or Otto Ludwig. Contact now and again with conventional estimates of this sort may have had the effect of a challenge to unprejudiced trial. The appeal to the sense of fair play may have been the initial impulse on the part of many a subsequent Hebbel champion. And unquestionably the stream of recent comment, both favorable and unfavorable, with its gradually accumulated volume and power, has served to extend general interest in Hebbel and to embolden the admiration of his avowed dis-

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<sup>5</sup> A great many of the unfavorable critics of Hebbel emphasize what they call the sensational quality of his works. He is also accused of fondness for the horrible and repulsive. The following quotations are representative:

"... In Judith and Genoveva Hebbel gave proof of a great command of energetic diction, but his taste for introducing horrible incidents was very justly censured. It almost reminds us of Lohenstein, who ought to be forgotten." Gostwick and Harrison, *Outlines of Germ. Lit.*, N. Y. and Boston, 1873, p. 514.

Hebbel's Judith is "eine sinnlich-sensationelle Ausbeutung und Verzerrung der aus den Apokryphen des Alten Testaments bekannten jüdischen Volkssage." The later dramas contain "neben einzelnen . . . Schönheiten die alle solche verdunkelnde Neigung zum Grässlichen und Absonderlichen und oft eine alle Schranken missachtende Zügellosigkeit." This is from Robert König's *Deutsche Litteraturgeschichte*, 1879, pp. 606-7, and is securely buttressed by a quotation from Julian Schmidt, who finds in Hebbel "bei den raffinierten Empfindungen und der künstlich gesteigerten Hitze die frostige Sprache der Reflexion."

Robert Webber Moore (*History of German Lit.*, 7 ed. 1908, p. 217) devotes but one paragraph to Hebbel and mentions "Judith, in which he (i.e. Hebbel) treats the Jewish legend in a very sensational manner. Although this piece has many strong points it is full of the horrible and the repulsive."

ciples. At present there is substantial acquaintance with Hebbel's best work among Germans of breeding as a whole, and a veritable Hebbel cult within circumscribed zones.

Again, Hebbel's present prominence may be traced in part to a radical change in the method and viewpoint of literary historians. The later students of German literature seek to portray above all things individuals as representatives of the intellectual struggles of the nation, and to expound the ideas of such individuals only in so far as these are dynamic factors in the ethical evolution of the race. Whoever makes this his guiding principle—R. M. Meyer avowedly does so in his history of German literature in the nineteenth century—must accord to Hebbel a prominent place in his account. So long as the history of German letters lays stress upon individuality, just so long will men like Hebbel be conspicuous there.

And finally an impetus toward candid and intelligent Hebbel study may have been afforded by the publication of his diaries.<sup>6</sup> Even the appearance of cruelly curtailed selections made a deep impression. Those really interested were given an opportunity of extending their knowledge by the appearance of less abridged versions, notably Werner's complete edition of the *Tagebücher* in four volumes. All serious readers soon became convinced that these pages record the spiritual struggles of a soul intensely human, nobly independent and profoundly modern. Thus the diaries engendered suitable

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<sup>6</sup> Copious extracts from Hebbel's journals and letters were incorporated in Kuh's Biography. In 1885 and 1889 Felix Bamberg edited "Friedrich Hebbel's Tagebücher" in two volumes, which reveals a ruthless censorship on the part of the editor. Werner's complete historical-critical edition of Hebbel's diaries, published in 1903, affords deeper insight into Hebbel's personality and exhibits incidentally the reverence and scholarly judgment of the editor.

receptivity in the public mind by vouching in an effectual way for the author's rectitude and the unaffected subjectivity of his works. For although Hebbel's dramas and poems stand upon their own merits, yet their deepest message is conveyed to those that are acquainted with the poet's personality as revealed in his diaries. And any valid estimate of Hebbel's work must necessarily put great emphasis upon the personal, the subjective element in it. There will always be many who consider Hebbel's dramas too speculative, who will regard his characters as *Anschauungen* rather than animate creatures, who will consider the passions that he depicts as remote from life in its typical forms.<sup>7</sup> Yet precisely these qualities send their roots into the very quick of Hebbel's nature. And Hebbel's friends, who knew his life and his personality, find his poetic creatures human enough. Read in the light of the records and confessions of his diaries, the dramas become the symbolic expression of an austere but sublime philosophy, embodying a conception of life and of art into which there have passed the very blood and tissue of Hebbel's being.

In a medium of material and spiritual conflict, lightened by intimations of an eternal cosmic purpose, were born Hebbel's principles of life and of art; were born his intense dramas, in which human fate becomes a pitiless but necessary struggle between individuality and the cosmic *Idee*. In this medium were born his diaries, letters and essays, documents indispensable to the full understanding of the man and the poet. In this medium were born, lastly, his lyrical poems, bright gems many of them, the symbolic form that his moods assume in moments of inspired experience. //

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<sup>7</sup> This is Otto Ludwig's criticism, *Gesammelte Schriften* (A. Stern) V, pp. 357 ff.

The current interest in Hebbel is devoted chiefly to his plays. We are conscious that we have parted with the classical ideals when we read these plays. We are conscious, too, that the atmosphere of Romanticism does not pervade them.<sup>8</sup> Somehow we feel the presence here of the distinctly modern note. Modern these plays are in their conscious portrayal of the complex, the problematic, the tragic quality of life; modern, too, in their conception of art as something divine yet withal very close to life, not serenely aloof from or above it, not a species of filtered experience from which all earthy impurities have been removed. But more significant than the higher realism and the modernity of these dramas is their austere conception of man's part in the great evolution. Their kinship with the world's greatest art resides in their revelation of the superb personality whose bitter conflicts supplied their substance and whose prophetic vision shaped their inner form.

Hebbel's lyrical poems have been unduly neglected.<sup>9</sup> In the belief that the lyrical utterance of a nature so per-

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<sup>8</sup> Cf. J. Collin, *Weltanschauung der Romantik u. Friedrich Hebbel* [see *Jahresberichte f. neuere deut. Litt'gesch'te*, 1895, IV, 4: 373]; H. Krumm, *Hebbel als Tragiker*, *Z'ft. für deut. Phil.*, Bd. 38, S. 118 ff.

<sup>9</sup> The astounding difference of opinion respecting Hebbel's merits is seen in the conflicting estimates of his lyrical poems. The praises bestowed upon these poems in Kuh's Biography are now generally considered extravagant, yet Kuh's ardent admiration, we believe, is more justifiable than R. M. Meyer's unconditional condemnation. Among the older historians that recognize Hebbel, Wackernagel ignores the lyrics altogether, while Hillebrand on the whole damns by his faint praise. Kurz on the other hand concedes to Hebbel more than ordinary lyric talent; to him Hebbel's poems reveal a wealth of poetic ideas and "Genialität," which are marred, however, by unpardonable metrical and rhetorical blemishes. There is a brief but sympathetic discussion of Hebbel's lyrics in the *Literaturgeschichte* of Vogt and Koch, where Hebbel is ranked among Germany's best lyric and epic poets, chiefly on the strength of his "Balladen." Edward Engel's *Geschichte der deut. Lit.* contains a short but enthu-

sonal and so modern must hold much that may illumine and guide the student of literary artistry, these "Studies" undertake a detailed investigation of certain phases of Hebbel's poetic technic. The sensuous media of expression, as found in his lyrical poems, is the special field marked out. The intensive study of these important poetic qualities has yielded results of both general and specific pertinency. In the first place, our results constitute a strong confirmation of what is generally tacitly assumed, that a true poet, whatever his theme, embodies his concepts in objective form and employs for his thought terms taken to a large degree from the world of sense.

Our results have, secondly, specific value because of their bearing upon important problems touching Hebbel's

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siastic tribute to Hebbel's lyrics, in which the question is raised whether these will not yet live to be highly prized when his dramas excite only amazement and awe. In Coar's "Studies in Germ. Literature in the 19th Century" Hebbel's poems are minutely analyzed to show the trend of the poet's development, "which in its general lines may be said to have progressed from lyric poetry through epic description to dramatic conception" (p. 250). Finally in Alfred Biese's *Deutsche Literaturgeschichte*, vol. 3 (von Hebbel bis zur Gegenwart, 1911), Hebbel's lyrics are appreciatively though somewhat superficially discussed.

Among the extended discussions of Hebbel's lyrics, mention is due to R. M. Werner's illuminating introduction to the lyrics (vol. VII, pp. xv-xlix, of Werner's edition of Hebbel's Works), as well as the analyses interspersed throughout the same author's "Lyrik und Lyriker," Hamburg u. Leipzig, 1890. Also the following publications are to be noted:

H. Möller. Hebbel als Lyriker. Progr. der höheren Staatsschule in Cuxhaven, 1908.

Johannes Maria Fischer, Studien zu Hebbel's Jugendlyrik. Dortmund, 1910.

A cursory appreciation of the subject that receives more detailed treatment in the following "Studies" may be found in my article, Hebbel as a Lyric Poet, *Journal of Eng. and Germ. Phil.*, IX, no. 3, pp. 321-39.

Bernhard Patzak has made a study of Hebbel's epigrams, which are not considered in these "Studies," in his work, *Friedrich Hebbels Epigramme* (Berlin, 1902).



poetic temperament. The charge has been made by men who admire Hebbel the dramatist that his songs are merely metricized reflections, that they bear evidence of labored workmanship and lack the freshness that marks the irresistible up-gush of strong feeling. Now the investigation of the concrete elements, of the sensuous imagery that Hebbel employs, ought to be pertinent in the solution of this problem. Not that prosaic reflection is made poetry by mere sensuous verbiage. It may be true that sheer poetic conceptions borrow nothing from external form to establish their divinity. Yet the style of essentially speculative authors is prevailingly abstract, unrelieved by concrete imagery. The predominance of sensuous elements is an indication that the impalpable has become corporeal, that in applying ideas to life the author has used as his medium the most obvious forms of life—the objective world; and that in his message to the spirit he has knowingly or unknowingly employed the symbols of sense. And this is the inevitable induction in the specific case before us. It would be idle to deny the presence of profound thought in Hebbel's lyrics. With him living was essentially agitated thinking, and his most characteristic experience was the intense passion that such thinking aroused. Thus his reflections either sprang from high-wrought moods, or they superinduced such moods. The substance of his song is often the symbolized emotion or spell attending such intellectual travail. The sensuousness of his best poems points to a fine articulation of the reflective and the intuitive faculty; through this creative coalition his thought is transsubstantiated, and is endowed as well with the graces of poetic form by the operation of a genuine and severely trained artistry.

There is a further consideration upon which our study has a particular bearing. Throughout the major part of his life Hebbel coupled full appreciation of his own artistic achievement with ready tribute to the greatness of others. Schiller, the guiding star of his early years, was soon superseded by Uhland; also Tieck, E. T. A. Hoffmann and Kleist had each strong attractions for him. It is significant that all of these are distinguished by marked sensuousness. Schiller, for example, exhibits his fondness for sensuous terms in his more familiar shorter ballads, as well as in *Das Lied von der Glocke*, *Der Spaziergang*, *Der Flüchtling*, *Würden* and *An Emma*. The suspicion is perfectly natural that Hebbel's lights, sounds, odors, etc., are merely imitations of the stylistic effects employed by his early models. The three editions of Hebbel's poems that appeared during his lifetime afford important data for the settlement of this point. The complete edition of 1857 (edition C) exhibits the effects of severe pruning, so that Hebbel could say of it: "what has here been allowed to stand must then be regarded as of the very fibre of my being" (*mit meinem innersten Wesen verwachsen*). Of prime importance for our purpose are first the new poems in C, which reveal the matured poet, independent in thought and in style; and secondly the old poems that now in this edition reappear in vitally altered form. Both these groups point to sustained use of the concrete. Indeed, among some of the very latest poems there are many in which the theme is developed in gorgeous sensuous symbolism. In the case of the materially altered poems an increase in length is attended by substantial increase in the number of sensuous terms. Furthermore, the poems that have been shortened show a proportionate gain in sensuousness. All these facts would tend to prove that the element under



consideration in Hebbel's lyrics is an organic matter, and that his incessant resort to the sensuous as a medium of expression is instinctive and not the result of deliberate or unconscious imitation.<sup>10</sup>

Nevertheless there would be a certain satisfaction in comparing Hebbel with the writers named and noting possible resemblances between their sensuous imagery and his own. We are convinced, however, that such detailed comparison would yield essentially negative results. The independence of Hebbel's mind and art as well as his relations with the productions of those whom he most admired would not lead us to look for any substantial resemblances. His life-long admiration for Uhland, for instance, never went to the length of extended imitation, Uhland's influence amounting practically to that of liberating Hebbel from the Schilleresque style of his youth.<sup>11</sup> His well-known admiration for Kleist did not obscure from him the fact that his own art productions were animated by different aims. Tieck and Hoffmann fascinated him by a certain luxuriance of sensuous imagination, yet their works were for him genial anomalies that scarcely ever tempted his serious emulation. Finally Schiller, who might be supposed to have left the most perceptible impress, being one of the earliest of his models, later lost all influence upon him. Indeed, Schiller's art seemed to the maturer Hebbel the very opposite of his own. True, there is a certain kinship between the two poets, inasmuch as both symbolize the

<sup>10</sup> Cf. the author's article, Hebbel as a Lyric Poet, *Jour. of Eng. and Germ. Phil.*, IX, no. 3, pp. 337-8.

<sup>11</sup> Herman Fischer, *Klassizismus u. Romantik in Schwaben zu Anfang unseres Jhs* [Recension in *Jahresberichte für neuere deut. Litt'gesch'te*, 1891, IV, 11: 69-70; 78]. Möller, too, warns against overestimating Uhland's influence upon Hebbel, which he confines to "die früheste Zeit und die Balladendichtung." See his *Hebbel als Lyriker*, pp. 1 ff.

universal through the particular. But with Hebbel the particular was the starting point, with Schiller, the universal. Schiller's way was for Hebbel utterly fallacious, distorted; as though one were to conceive of trees as masses of leaves, branches and limbs, reaching down from sky above to earth below, and there developing roots. The transition for Hebbel was the other way, from particular symbol through intuition to universal idea. To his mind, the radical potentialities of poetry yield the branchings and foliations of religion and philosophy. It is hardly probable therefore that the sensuous media of two conceptions of art so divergent would reveal anything more than negligible resemblances.

The degree to which Hebbel employs the sensuous is strikingly illustrated by his "orientalism." This topic receives extended treatment in Chapter III of our "Studies," which presents in somewhat modified form the results of a doctor's thesis submitted by the writer in 1907 to the faculty of Yale University under the title, "Color and Light in Hebbel's Lyric Poetry." Hebbel's predilection for the elementary and associative beauties of light, color and luster was very marked. Copious passages in the diaries and the poems reveal how susceptible he was to the color splendors of earth and sky. So also, sparkling jewels or brightly colored stones could upon favorable occasion afford positive artistic impulse through their appeal to his fancy. In Chapter III, below, the instances of light and color in Hebbel's poems are collected and compared, thus enabling a valid judgment upon the quantitative and qualitative distinction of his color allusions. Furthermore, the attempt is there made to demonstrate by the citation of characteristic passages that Hebbel possessed an instinctive color sense that bade him observe the fundamental color harmonies, and thus

placed a certain restraint upon his fancy. Accordingly we seldom find in Hebbel's songs any of that chromatic riot that distinguishes the imagery of German Romantics.

The eye and the ear are the great avenues to the mind for the æsthetic class of influences. We may well think in this connection of Hebbel's northern origin. In his early home he must have come into close communion with the sea. The varying sounds of wind and wave as well as the mists and modulated lights must early have aroused his fancy. His feeling for music was an intimate one. Temperamentally musical, he was exceptionally sensitive to the symbolic and associative properties of musical sound. He himself asserted that he was often conscious of a musical sensation as a prelude or premonitory sign of poetic creation. Accordingly sound as *Ausdrucksmittel* in Hebbel's lyrical poetry receives extended consideration in Chapter IV below.

One would naturally suppose that a poet whose soul derived such stimulus and pleasure from the various forms of physical sound, from the musical tones of voice or instrument, as well as from the myriad sounds and noises of nature, would be equally alert to the opposite phenomenon, silence, with all its elemental and associational properties. Such a poet, too, might reasonably be expected to delight in the spell-binding effects of that neutral land between the two domains, where the sounds heard seem to melt into and magnify the silence, and where silence is so intense as to become positively audible. The usual poetic value of the concrete becomes much enhanced in the case of silence, because silence is so preëminently a complex matter, with strongly marked physical and mental aspects. How this important auxiliary of illusion and symbolism co-operates in Hebbel's

lyrical poetry is discussed in detail in Chapter V. We also raise there the question as to the relative importance of the individual, the racial and the environmental factor in Hebbel's marked fondness for the various aspects of silence and his effectual resort to it in his poems.

Taste and smell play a minor rôle in Hebbel's media of expression, which is true, of course, of poets in general. More noticeable is the fact that Hebbel's sense of form is relatively less delicate, responds to fewer varieties of impression, and affords him a less available emotional adjunct than is usual with distinctly sensuous poets.<sup>12</sup> But he is on the other hand decidedly susceptible to the more primitive tactual qualities. Those physical properties that we come to know through impressions upon the cutaneous, kinæsthetic and organic sensibilities figure prominently in his sensory life, and his writings submit good evidence of the close relation between such properties and his moods and fancies. This phase of Hebbel's sensuous style occupies us in Chapter VI.

To be complete, this study of Hebbel's sensuous media should include at least two additional things,—first, an investigation of his imagery, especially his metaphors; and secondly, a chapter devoted to his uniformly effectual portrayal of the emotions through the medium of their physical concomitants. Materials for the presentation of both these topics have been collected by the writer, and his results here, as well as his examination of still other aspects of the main subject, are to be presented in special papers as soon as expedient. Chapters III, IV, V and

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<sup>12</sup> We cannot too strongly emphasize that this deficiency is but a relative one. Moreover, the deficiency seems far less marked if we extend the field of examination so as to include Hebbel's dramas as well as his poems and diaries. The writer purposes to devote a special paper to this subject in the near future.

VI of our "Studies," approaching the matter, as they do, from its four main sides, constitute on the whole an essentially symmetrical and adequate presentation. Furthermore, in the chapter on light and color, we have devoted attention to the metaphors of this specific type.

Our examination of the psychological phases of Hebbel's expressional media, to the practical exclusion of the historical aspects, may call for some defense. Nowadays there is little disposition to take seriously any research in linguistic or literary fields that does not trace the supposed phenomenon's evolution through the mazes of environment and tradition. Thus a poet's *Naturgefühl* becomes largely the product of his reading, his literary associations. We have stated above our grounds for considering as unimportant any external stylistic resemblance between Hebbel and his known models. Moreover, the general historical factor in Hebbel's development as a lyric poet, so far as this can be authentically substantiated, has been carefully studied. And certainly in dealing with the specific subject of Hebbel's sensuousness, we felt that the historical factor might be disregarded with impunity. Of course the criticism is easy that such sensuousness is at basis only a phase of the more comprehensive matter *Naturgefühl*, which is essentially a result of tradition and should be so approached. From this viewpoint, the proper procedure is to trace the continuity of literary tradition as exhibited in the sensuous element of our poet, supplementing this with a careful analysis and characterization of his distinctively individual deviations from immemorial custom.

While admitting the validity of this claim, we nevertheless feel justified in pursuing our study without heeding overmuch the historical side. The hunt for literary continuities has not seldom led critical scholarship into

expeditions of doubtful profit. As applied to a definite concrete element in poetry, literary tradition is but one of a number of ingredients in an infinitely complicated matter. To ascribe to tradition the controlling interest in a poet's nature feeling is misleading in the over-emphasis put upon the heritage transmitted from the past to the present. This heritage is received by no two poets exactly alike, each one is impressed in a manner essentially unique and adapts his impressions to individual needs. Unduly to emphasize the transmitted heritage reduces the rôle of each poet to the mere frugal husbanding of the family patronage. There is a constant element that should not become obscured in any detail of its continuity and precise conformity; but there is an equally vital and engaging variable. And that criticism will not be profitless that strives to apprehend, with due regard to traditional *Naturgefühl*, the especial features of that feeling "as connected with soul, of a specific personality, in its preferences, its volitions and powers."

Let us illustrate the tendencies of the historical method by examining a specific instance. The author of a recent work on Grillparzer as a poet of nature introduces his subject with a sketch of the successive stages in the growth of man's nature feeling. Following A. Biese, he enumerates seven such stages,—the mere animal reaction to physical environment exemplified by Homer, the deistic nature-fervor of the Hebrews, the troubadours' and minnesingers' surrender to the erotic promptings of nature, the oracular mysticism of Renaissance nature poetry, the misanthropic nature worship of the eighteenth century, typified by Rousseau, the pantheistic doctrine of God immanent in nature, which Goethe best reflects, and lastly the Romantic reaction with its sentimentalism on the one hand and its morbid passion for nature's terrify-



ing aspects on the other.<sup>13</sup> The body of the investigation presents detailed examples of Grillparzer's nature descriptions. The range and character of these descriptions are displayed by selections from Grillparzer's allusions to the seasons, to light and darkness, to sea and stream, to thunder, lightning, rain and wind. The concluding chapter formulates and expounds the message revealed to the poet in his inspired contemplation of nature's visible forms. Thus the bulk of the work constitutes a clear exposition and analysis of Grillparzer's inborn passion for nature, with especial emphasis upon the individuality of expression to which this passion gave rise.

What excites our misgiving is the general premise from which the study sets out. Nature feeling is assumed to be something concededly traditional. True, the importance of imitation in the development of *Naturgefühl* cannot be questioned, supported as it is by the opinion of able judges. Yet one may easily attribute undue prominence to this factor. Even though sanctioned by the results of able research in special fields, there is danger in the hypothesis that "our nature feeling is largely a matter of tradition." Precious little room is left for a poet's *Eigenart* if we presuppose certain established conceptions from which his own views of nature must be drawn. Analogies among productions in the intellectual and literary field are in themselves such fascinating phenomena that one may unwittingly be lured beyond the bounds of substantial footing. On the basis of just such analogies Hebbel has been charged with intellectual borrowings, which he repudiated with characteristic emphasis. From the very nature of the case,

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<sup>13</sup> Faust Charles De Walsh, Grillparzer as a Poet of Nature, Columbia University Germanic Studies, New York, 1910.



Grillparzer's poetry has elements that are analogous to one and another of the evolutionary stages of man's nature feeling. His most obvious points of contact are with the romantic and pantheistic conceptions. This tempts the conclusion that "Grillparzer's nature-poetry is not so much an original conception of nature as an original expression of modern interpretation."<sup>14</sup> Yet the expository portion of De Walsh's work inclines us to believe that precisely this "original expression" is the core, the essence of the poet's feeling, and that the originality of his expression springs from an originality of intuition and conception. Expression and intuition, form and conception, are in a very real sense one and indissoluble. It is difficult to convince ourselves, therefore, of Grillparzer's *indebtedness* to or *dependence* upon this or that tradition with which his nature poetry may present certain analogies. Thus we cannot feel altogether certain that "Grillparzer as a poet of nature reveals the influence exerted upon him especially by the romantic reaction."<sup>15</sup> Only with grave reluctance can we concede that "he could not, without Goethe, have given expression to a pantheistic expression of nature, or, without the influence of the Greeks and of Rousseau, to a perpetual longing for the balm of solitude."<sup>16</sup> There is no denying that Grillparzer's assembled nature allusions exhibit certain features reminiscent of earlier traditional responses to the physical world. But we require more evidence than mere likeness and posteriority to justify the inference of direct influence and dependence. Granting the similarity, *post hoc, ergo propter hoc* is not sufficiently convincing proof. The similarity, the constant element

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<sup>14</sup> De Walsh, p. 89.

<sup>15</sup> De Walsh, p. 89.

<sup>16</sup> De Walsh, p. 89.

in nature feeling would seem to point to something far more organic and cosmic than mere imitation or transmitted influence. The various types of nature feeling constitute in one sense successive stages in an evolution. In another equally important sense these types may be regarded as mental attitudes, traceable in different combinations and degrees throughout succeeding epochs, and exhibited with greater or less variation by poets of different lands and ages, exposed to widely different conditions of life and destiny, animated by divergent conceptions of art. Where direct influence cannot be positively established, the constant element in nature feeling leads to the assumption of a fundamental kinship, under the most varied conditions of origin and growth, of man's responses to the impressions of external nature. And this assumption of a universal kinship opens up alluring possibilities as to the primal source and the cosmic significance of poetic inspiration.

Objection may be raised to approaching Hebbel's lyric poetry from the viewpoint of the concrete media of his art, because such a method may seem to lay undue stress upon the sensuous element, and thus constructively to class Hebbel among the poets whose appeal is chiefly to the senses, whereas in reality his songs, no less than his dramas, are addressed primarily to the spirit.

To justify and explain our method we must roughly distinguish between two ways in which the term poetry may be used. The word has a very broad meaning for those who maintain that there is no intrinsically poetic subject-matter, that the poet may utilize abstract ideas or the occurrences of prosy everyday life,—any and all materials, in fact,—provided only that these assimilate deep spiritual import under his treatment. In this broad acceptance, poetry embraces all intuitive creation that

reveals in abundant measure the "application of profound ideas to life."

But such a broad conception admits into the domain of poetry much that is commonly excluded. There is justification therefore for distinguishing within this broad domain a more restricted province of poetry in the narrower sense, embracing works in which the ideal element is augmented by passionate regard for certain formal graces, particularly for beauties of vision, imagery or expression. That Hebbel exhibits a fervid sense of the spiritual realities of life may be assumed to be incontestable. Those who would exclude his creations from the broader domain of poetry can do so only by denying their depth and intensity. That they are equally entitled to inclusion within the province of poetry in the narrower sense these "Studies" aim in part to show. It becomes imperative therefore to deal with the poems primarily under the aspect of their sensuous media.

By this is obviously not implied that pure sense qualities play any independent part in æsthetic enjoyment. We are convinced that such enjoyment amounts to far more than mere nerve stimulation, a mere *Gestreicht- und Gestacheltwerden*. The theory is entirely reasonable that appreciation of art, particularly poetic art, presents a highly complex process, a synthesis in which sensory and mental factors interfuse.<sup>17</sup> None the less we have made the sensory factors our chief concern, and that because precisely these factors have seldom had the serious attention that they deserve, indeed have even been treated with undisguised disdain, as being the baser stratum of artistic conception and enjoyment. In criticism of poetry, particularly, the function of the sensory elements often suffers unfair neglect, perhaps because

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<sup>17</sup> Karl Gross: *Der aesth. Genuss*, Giessen, 1902, Kap. II.

poetry deals so largely with reproductive factors and because intellectual processes—thought, reflection, abstraction—necessarily assume importance there. And yet the presence of sense qualities, in reproduced form, is distinctive of poetic composition, and the vivid realization of these sense qualities, often accompanied by actual bodily impressions, distinguishes our most intense enjoyment of poetry. The conclusion is fair that criticism cannot too strongly emphasize these reproduced visual, auditory and tactual data, as well as the motor and organic sensations with which they are frequently accompanied.

Let it be emphatically stated that our "Studies" disclaim any intention of dealing directly with the question of the nature of poetry. Yet we have already ventured upon this fascinating ground in our distinction above between poetry in a broader and a narrower sense. Indeed, our investigation is of such a sort that a tentative statement of principles is unavoidable. Such a distinction as the one made above serves well enough to emphasize metrical arrangement, rhyme and rhythm, metaphorical and phonetic graces, all of which may constitute a legitimate basis for any rough demarcation. Unfortunately this basis of demarcation tends to convert poetry into an exclusive set of literary society, walled off from the vulgar mass of letters by hereditary traditions and ceremonious forms. But the term poetry should involve a more fundamental and rudimentary distinction than this. In these "Studies" we therefore employ the term to connote a distinctive quality, springing from a distinctive type of response to environmental stimuli; and we accept sensuousness as the distinguishing feature of such response. The starting point for all our mental processes, and therefore for art as well, is life,

life in the sense of the individual's conscious relations with the universe, in the sense of personal adjustments to environmental conditions. The highest forms of spiritual activity—religion, philosophy, art—aim to represent these relations and adjustments convincingly to human consciousness. In the purely intellectual form of theoretic spirit, philosophy, we have an advanced and refined way of representing life's relations. In the intuitive form of the spirit, the quality of the representation is more primitive, direct and strong.<sup>18</sup> There is a simple brusqueness about the poetic quality, because the fundamental relations are all referred to the objective world and are expressed in terms taken from objects of sense, whereas philosophy refines the relations into supersensuous ideas and effects its representation through the medium of these ideal refinements.

If we are justified in regarding this brisk sensuousness as the distinctive poetic quality, then that which we call poetry cannot be poetical throughout. A passionate song or a stirring ballad may indeed reveal the poetic quality from first to last, but an extended poem, whether epic, dramatic, or lyric, necessarily must exhibit at one moment preëminently the rugged intuitive quality, at another the more refined intellectual fibre. Our final estimate of the essential nature of such extended productions will depend upon whether their presentation of cosmic relations has predominantly the corporeal quality of objects of sense or the more ethereal consistency of abstract conceptions.

We may then discard the notion that every least part of poetry so-called must have the quality of pure intui-

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<sup>18</sup> Benedetto Croce: *Aesthetic as Science of Expression and General Linguistic*. Trans. by Douglas Ainslee. Macmillan, 1909. Appendix: Pure Intuition and the Lyrical Character of Art.

tion. For the fact is that in some of the world's conceded great poetry the intellectual looms large. Indeed, we should perhaps all agree that the removal of this intellectual matter would result in distinct loss. And accordingly we need not shrink from the admission that certain passages in Shakespeare, Goethe, Wordsworth, Schiller, profoundly impress us although their quality could hardly be considered distinctly poetic. We feel instinctively that such passages have an inalienable place in serious poetic creation; that intellection as a distinct grade of theoretic spirit is a legitimate adjunct of poetic intuition, and that in portraying the problematic aspects of modern life, the poet may profitably reinforce the strong, concrete manner of imagination with the more refined, conceptual procedure of intellection.

We reach the same conclusion if we set out from a different point of approach. It is rightly maintained that the portrayal of human emotions is the main object of poetry. The chief means to the attainment of this object is imagination, imagination as the "power to see and show things in the concrete as if real": for only when things are thus imaginatively realized do they affect us directly and intensely. Emotions evoked through imagination, working with sensuous media—this is in brief the business of poetry from the recipient's point of view. But there is room for the intellectual element, even if we accept this conception of poetry. For although communication of emotion be regarded as poetry's "*sine qua non*," the order of poetry's greatness depends largely upon the quality of the enjoyment afforded. The pleasure given by rhythmic and formal beauties, or the pleasure occasioned by mental reproductions of visual, auditory or tactual impressions is plainly not so high as that which results when formal and sensuous charms mediate



profound, spiritual realities. Such spiritual realities, in Matthew Arnold's comprehensive sense of "all emotions which are intimately connected with the conduct of life," necessarily include much that is essentially intellectual. Not only primitive and elemental human passions are included here, but more complex and refined ones: and not only the passions of the typical man, but the moods and sentiments of those extraordinary persons as well in whom "it is possible to find an almost dizzy intensity of excitement called forth by some fancied abstraction, remote altogether from the eyes and the senses of men."

Our excursus upon the nature of poetry is so far justified in that it brings into clearer light the purpose and the results of our "Studies." These aim to emphasize above all things Hebbel's conspicuous sensuousness as evidence of the intuitive temper of his mind and as the chief feature of the distinctively poetic quality of his lyrical creations. In our opinion too little has been said about Hebbel's acute sensibility and his passionate surrender to the impressions of objective reality. We should be misconstrued, however, if we should seem to obscure the fact that Hebbel, like many others of his fellow-countrymen, combined with his avowed objectivity an insistent subjectivity. Never for a moment are we permitted to forget that his passion for sensuous reality and formal beauty is due primarily to the fact that for him these are cosmically related with profound ideas and mediate vague yet intense revelations. If therefore our "Studies" demonstrate the distinctive poetic quality of Hebbel's lyrics by exhibiting his sensuous opulence, they do not attempt to disguise the prominence there of those refined intellectual elements that constitute an indispensable part of serious modern art.



In conclusion a word regarding certain expressions employed in our "Studies." Much of the controversy that Hebbel's works have evoked has been a quarrel over terminology. Thus Paul Zincke censures A. Neumann for branding the youthful Hebbel a mystic.<sup>19</sup> Arno Scheunert, again, is forced to defend terms like "System," "Monad," "Entindividualisierung," as employed in his book on Hebbel.<sup>20</sup> Such quarrels have not been without benefit. Scheunert, for example, driven to vindicate his nomenclature, has rendered useful critical service by the way, reinforcing his arguments here, adjusting them with greater precision there, on the whole bracing and tightening the frame of his Hebbel interpretation. Thus these scholarly duels have stimulated the contribution of suggestive principles of method, pragmatic viewpoints, necessarily along with a certain quantum of negligible comment. We have used the results of these polemical investigations freely, yet without assuming to settle even to our own satisfaction their rival claims. We are free to confess in justice to Scheunert, however, that he has seemed to us on the whole to substantiate his position. And in fairness to Neumann, we cannot but admit that Hebbel's conception of the death of the individual through union with the *Idée* has for us a certain likeness with the mystic's dream of self-annihilation through union with God. And finally, if we fix in mind the "substance in vacuo" of Spinoza, "to be lost in which would be the proper consummation of the transitory individual life," then a pantheistic message may be attributed to certain of Hebbel's poems without doing violence to

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<sup>19</sup> Euphorion, Bd. 16, 1909, Heft 1, S. 147 ff. Cf. A. Neumann, Aus Friedrich Hebbels Werdezeit, Zittau, 1899.

<sup>20</sup> See Arno Scheunert, Über Hebbels ästhetische Weltanschauung, etc., Zeitschrift für Aesthetik, 1907, pp. 70-129.

their avowed content. Indeed, to one who is less scrupulous about names, Hebbel's message seems only a nobler elaboration of that "strange passion for nonentity" that greets us in a variety of forms, beginning with the old Indian dream of Nirvana, running on through Parmenides and Plato, and showing itself again in the idealism of Hegel.

## CHAPTER II

### OUTLINE OF HEBBEL'S ÆSTHETIC THEORY

Declaration of art's spiritual primacy, homage to poetic imagination as the supreme faculty of human consciousness and the unique revelation of the *Weltgeist*—so we might epitomize Hebbel's æsthetic theory. The dominant impulse of Hebbel's life and the informing spirit of his art was the conviction to which he early attained that in some inscrutable manner his poetic products were sequels and symbols of nature's endless evolution. His personality and his work resolutely affirm that behind all particular change there lies a universal *Idee* and that art is an emanation and symbol of that *Idee*.

Hebbel never pretended that he had reached a final solution of the mystery of human life. He made no secret of his obstinate questionings. He confessed to moments when it seemed doubtful whether realization of the *Weltidee* is possible, whether positively "the everlasting universe of things flows through the mind," whether inspired contemplation of human life and of history actually registers the world's forward march.<sup>1</sup> But his ideals prevailed in spite of all doubts. Vision of the *Idee* and its symbolic revelation remained the ruling principle of his life and his art.

<sup>1</sup> The quotations from Hebbel in the following "Studies" are based upon: 1. Friedrich Hebbel. *Sämtliche Werke*. Historisch-kritische Ausgabe besorgt von Richard Maria Werner. 12 vols. Berlin, 1900-1903. The lyric poems are in volumes VI and VII. 2. Friedrich Hebbel. *Tagebücher*. R. M. Werner. 4 vols. Berlin, 1903. In our "Studies" the abbreviation "Tgb." is used to refer to this work; the Roman figures refer to the volume, the Arabic to the diary entries as they are numbered in this edition. The page number is usually not given. We retain the orthography and punctuation of the Werner edition.

So conceived, art becomes something elemental and immortal.<sup>2</sup> The artist collaborates in his works with the eternal processes of creation, his perfect pieces are steps in the cosmic sequence. He plays his part unwittingly and involuntarily, just as planets in their courses play theirs, or as organisms in their procreation play theirs.<sup>3</sup> The great poet achieves an anagram of creation, an intelligized symbol of the *Weltprozess*.<sup>4</sup> Poetry—the art-form that particularly concerned Hebbel—is proclaimed in effect one with the *Idee*. In poetry's creations the primal idea as it operates is concretely mediated. Poetry's waters thus flow from the central source; over its course alone can the finite find its way home to the infinite. If man is even dimly to apprehend the link between Individual and Universal, such apprehension can come only through the ministry of poetic intuition.<sup>5</sup>

Hebbel was ready to concede that the sphere of art, so understood, verges upon that of philosophy and of religion. Considered broadly, religion, philosophy and art are alike records of the spirit's tragic struggle to burst through mortal confinement. The kinship of art

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<sup>2</sup> The relation of Hebbel's theory of art to that of Schelling is treated by Wilhelm Waetzoldt, *Hebbel und die Philosophie seiner Zeit*, 1903, Kap. I. Schelling's "Proklamierung der Kunst als des einzigen wahren und ewigen Organons und Dokuments der Philosophie" doubtless won Hebbel's approval; but he must have turned away with antipathy when Schelling, according to Waetzoldt, had reached the point "wo Poesie und Philosophie ineinander über—und aufgingen, wo er Philosophie dichtete und Poesie philosophierte." Cf. Waetzoldt, p. 14.

<sup>3</sup> "Ein Wunder ist leichter zu wiederholen, als zu erklären. So setzt der Künstler den Schöpfungsact im höchsten Sinne fort, ohne ihn begreifen zu können." Tgb. I, 948. Cf. also Tgb. IV, 5841; 5891; 6133.

<sup>4</sup> "Das ist auch 'das Zeichen des Genies; es steht immer in Bezug auf das Unendliche und erzeugt in jeglichem Werk ein Anagramm der Schöpfung"; Tgb. I, 747, p. 164, ls. 12-4.

<sup>5</sup> Tgb. I, 417; 548; 575; 946; 948; 1114; 1674. Tgb. IV, 5841; 5891; 5906.

and religion, as Hebbel understands them, is unmistakable. Symbolism, which is the vital breath and the distinctive tissue and the native expressional form of art, finds a counterpart in the anthropomorphism of religion.<sup>6</sup> But Hebbel exalts poetry above religion on the basis of primordially and inclusiveness. Compared with religion, poetry is the *Allumfasserin*, the fountain-head that feeds all religions and mythologies, in so far as they are intuitive and apocalyptic. In the extreme enthusiasm of youth he proclaimed poetry's utter independence of alien sanction, pronounced it autonomous, like Nature, like Divinity, the very sublimite of these two ultimate sources of being, the procreation (*Fortbilden*) of the supreme form and energy resident in all given matter.<sup>7</sup>

Most emphatically and persistently does Hebbel differentiate poetry and philosophy. Whatever kinship may arise from the similarity of their problems, their methods are totally distinct. Theoretically, at least, he is explicit upon the distinction between the intuitional quality of poetry and the intellective fibre of philosophy. Analytically, *Dichten* and *Denken* were scrupulously kept apart, although in his poetic performance the sharp demarcation may not always appear. But if all his work does not bear out his contention that creation and reflection are distinct, yet his finest pieces exhibit a unique creative operation in which the mind's intellectual, intuitive and artistic powers mysteriously collaborate. His poems and dramas are the product of this unique, complex faculty, and not of one or more of its constituents. Hebbel himself was intensely conscious of the possession and the mysterious operation of this faculty in moments of inspired exaltation. And doubtless this intense conviction

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<sup>6</sup> Tgb. IV, 5841; 5847.

<sup>7</sup> Tgb. I, 641.

more than anything else prompted his bitter repudiation of all critical efforts to bring his creations into subordinate alliance with any abstract philosophic system.

The key to Hebbel's *Weltanschauung* is his conception of the duality of all life, his apprehension of phenomena under their dual aspect as finite units in an infinite cosmic sum. The mystery of the universe, the tragedy of human life reduce themselves for Hebbel to the adjustment of the individual items to the universal total. The gradually divined consummation of this adjustment is the meaning of all creation, of Nature, of God.<sup>8</sup> Art, as exalted sequel of the cosmic process, must ever symbolize this duality and adjustment. Upon this point Hebbel early reached certainty in developing his poetic creed; this he emphasized with consistency throughout his entire career. In this individual-universal quality resides poetry's point of contact with actual life, with the finite-infinity that is the vital attribute of human experience. To impart this quality and to mediate this attribute is to achieve highest realism. That poetry alone is worthy of the name, that divines and conveys, with equal fervor, Part vanishing in All, wave merging with sea. As a young man of twenty-two Hebbel wrote: "Wir wollen den Punct sehen, von welchem es (das Leben) ausgeht, und den, wo es als einzelne Welle sich in das Meer allgemeiner Wirkung verliert. . . . Hier ist die Seite, von welcher aus sich eine Parallele zwischen den Erscheinungen des wirklichen Lebens und denen des in der Kunst fixirten ziehen lässt."<sup>9</sup> This paradoxical requirement, baffling to the intellect and senses, yields to poetic intuition. In the sphere of the poetic idea sud-

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<sup>8</sup> Tgb. I, 110; 115; 344; Tgb. II, 2262; 2409; 2440; 2566; 2632-3-4; 2648; 2664; 2721; 3069.

<sup>9</sup> Tgb. I, 110, p. 24, ls. 1-3, 5-7.



denly arising before the poet's vision, attributes that seemed hostile fall into harmony and congruence. The poetic idea enables the poet to symbolize in his completed composition the bounded wave at the point and in the instant of mergence with boundless sea; to fuse together through an intuitive flash what the slow fire of reflection could only more hopelessly separate.

Immersion of individual in universal, mergence of momentary phenomena with eternal *Idee* is the essence of inner form. Thus from one viewpoint inner form amounts to a new focus, bringing phenomena into relations that transcend the conceptual restrictions of time and space. As a sense of cosmic congruence, inner form is an indispensable element of poetic artistry. Furthermore, inner form is the unique voucher of the genuineness of art, the sole sponsor for its legitimacy. Nature's products have adequate substantiation in their mere occurrence; art must accredit its creations through the sanction of a dimly divined and symbolically revealed correlation of individual to universal.<sup>10</sup> Inner form is thus in effect the visionary realm of poetic inspiration, the transmundane sphere where the immediate and material vanish in the remote and spiritual. The highest revelation of this form is symbolized in death.<sup>11</sup> For Hebbel, vision of the *Idee* and symbolic expression of *Innere Form* are the inspiration and consummation of poetic art. A poetic idea has come for him when through intuition life-impressions new or old are so focussed as to envisage the *Idee* and to bring the temporal into inner-formal relation with the eternal. A drama or a song is achieved for Hebbel when his soul, fertilized by a poetic

<sup>10</sup> Tgb. I, 886; 965; 1018; 1761. Cf. R. M. Meyer, *Zur innern Form*, Euphorion 1897, pp. 445 ff. See also Coar's "Studies in German Literature in the Nineteenth Century," pp. 249 ff.

<sup>11</sup> Tgb. II, 2846.

idea, embodies impressions with such plastic firmness and symbolic power that idea and inner form are conveyed by symbol to the recipient as they were revealed by vision to the poet.

The sphere in which the dualistic principle of the universe operates with most telling force is that of human experience. The struggles that shape character, the battles of emotion and of mood, the gleams and shadows of presage and dream, the jolts and glides and blows and caresses that report a ruthless non-self pitted against an assertive self—these are the tissue of poetic art. And with Hebbel they are healthy, life-bringing tissue. His *Weltanschauung* is not deadening, his poetic message does not instill despair. Though he sees the whole go imperiously on, heedless of the human part, his vision of the universal scheme is imbued with heroic austerity. Hebbel's profound dramas develop within the sweep of cosmic evolution vital human situations. The individual's transient self-assertion solidifies into a palpable concrete obstacle to ideal progress. This obstacle can be surmounted only by submergence of the individual in the purpose of the *Idee*.<sup>12</sup> Hebbel's distinctive tragic mes-

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<sup>12</sup> Waetzoldt emphasizes Hebbel's indebtedness here to Hegel,—Scheunert and others to the contrary notwithstanding. In this connection Waetzoldt deplores the ambiguity of Hebbel's terminology with reference to the "Idee." Thus Hebbel applies the term on the one hand to the universal process, the absolute, and on the other hand to the social unity, "Einheit der Menschheit." In specific dramas of Hebbel's the "Idee" suffers further modification into "Partialideen," such as those of morality, the state, the family (Waetzoldt, pp. 43 ff.). It is difficult to believe that Hebbel would have passed over such ambiguity without comment had he conceded its presence. The "Weltprinzip," if it is to afford poetic inspiration, must of necessity suffer "Verdichtung." The pure theorist might indeed think of the "Idee" as "Weltgeist," universe; the poet is forced to discern it within certain empirical bounds, and to embody it in some mortal symbol. Hebbel's nomenclature would seem adequately vindicated if the social unity, or the state, or the family served as sensuous



sage lies in the guilt ascribed to individuality, irrespective of moral erring. Not in consequence of willing sinfully, but of willing at all, of maintaining his individual identity, his secession from the universal unity, does man incur guilt and suffer woe.<sup>13</sup> But such guilt is commendable because necessary, such woe is tolerable because teleologic. The individual is a prerequisite stage of the universal. The individual's dogged self-assertion as well as his ruthless submergence—*Entindividualisierung*—are alike indispensable to cosmic progress. A grim, depressing world-concept this, viewed from one position. Above, beneath, everywhere round, an infinite All; swarming in this, like motes in a sunbeam, obscuring yet revealing the central light, are unnumbered finite particles that live their brief life, yet eventually vanish mote by mote in the All from which they have seceded. Rightly approached, however, Hebbel's message may implant within us convictions that enrich the heart and bear fruit in heroic effort. His vision may stir our imaginations to conceive the world as a sublime organism, compact of countless animate parts and quickened with the tragic struggles of countless assimilated forces; a trans-human *Idee*, humanized by supreme consciousness of the finite destinies fused with Infinite Being.<sup>14</sup>

The revelation of the eternal process, which makes the existence of the individual at once an obstacle to and an indispensable condition of the world's consummation,

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media through which the abstract "Idee" of the philosopher may be symbolized and a sense of the universal and the absolute be palpably conveyed.

<sup>13</sup> Cf. H. Krumm, Friedrich Hebbel als Tragiker, Z'ft. für deut. Phil., Bd. 38, S. 118 ff.

<sup>14</sup> This pantheistic vision of life, most marked in certain early poems, is present in a number of Hebbel's later utterances. Cf. Neumann, Aus Fried. Hebbels Werdezeit, Zittau, 1899, pp. 7, 10, 14; Scheunert, Der Pantragismus, etc., Hamburg u. Leipzig, 1903, p. 13; Waetzoldt, pp. 11 ff.

greet us in varying degrees in all Hebbel's poetry; consistently and convincingly in his dramas, obscurely, yet fervidly and with a strange fascination in many of his lyrics. In the finest pieces the technic of inner form appears so perfected that the claims of the *Idee* are accentuated precisely through the determined self-assertion of the individual.

To the poet in exalted moments come illuminating vistas of the *Idee* in its transcendent sweep. Such vistas raise human existence—or the particular phase of it in question—into unwonted light, endow experience with new significance and ennoble all those external and internal phenomena of which life is composed. The poet's aim must ever be to mediate such luminous vistas, to focus the vision suddenly glimpsed through complex character, tragic experience, stormy passion, lurking and elusive mood. This cannot be done merely by formulating the message in philosophic terms, even though the abstract texture be enlivened by threads of concrete imagery. Rather must the revelation be of such protoplasmic virtue as to fecundate the spirit; the seed, secretly maturing, must suddenly emerge as new life, bearing the features of the parental *Idee*. The poet's work is perfect if it awaken in others an exalted mood in which the portrayal of the temporal brings intimations of the eternal.

That Hebbel's critical formulæ were inexorably dogmatic, in some respects even narrow, cannot be surprising. His philosophy of life is distinguished by a stimulating tragic austerity. His theory of poetry is like unto it, a theory that makes artistic intuition the unique solvent of the supposedly insoluble. Unequivocal and unyielding, accordingly, is his insistence upon what he regarded as the indispensable requisites of poetry. First,

a poetic idea, a glimpse of the eternal interpenetrating the ephemeral, as the only inspiration productive of great poetry, the only impulse suited to impart inner form. The second prerequisite is plasticity, concrete expression of the idea, symbolic embodiment of inner form through sensuous media. Ruthless is Hebbel's denunciation of all art that is deficient in these staple qualities. In the pure union of the two, in the perfect transfusion of poetic idea and sensuous media, Hebbel sees the consummation of art, namely intuitive realization and symbolic mediation of the great cosmic mystery.

Deficiency in the first essential—the particular immersed in the universal, wave melting into boundless sea—how often in Hebbel's judgment does this consign to inferiority what convention pronounces superb. No amount of technical dexterity, no plasticity of imagination or expression can adequately compensate for absence of poetic idea. Vision of the *Idee* in art work is the distinctive mark of genius, for it is the inalienably personal note of the work, the one particular *Erlebnis* that could come in just that form and in no other to just that person and to no other. Hebbel's sweeping charge against the *Musen Almanach* for 1837 rests precisely upon deficiency in this quality.<sup>15</sup> Most scathing is his denunciation of Rückert, who spreads out his graces of form and expression much as a peacock displays its tail. If art means nothing more than to bend into easily flowing verse the momentary hues, the kaleidoscopic impressions, the scurrying whims, conceits and reflections of the brain, then Hebbel has only contempt for it.<sup>16</sup> Heine, whatever his native endowment may be, prostitutes the high office of art. For Hebbel, the weakness and falsity

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<sup>15</sup> Tgb. I, 641.

<sup>16</sup> Tgb. I, 538.

of Heine's poetic style lies in its unsettled impurity. He does not await the poetic idea; he does not allow inner calm to allay the agitated elements and purge disturbing sediments. Into an unseasoned mass he hurls a brand of flaming wit, but no phoenix rises fair from the altar ashes.<sup>17</sup> Even Kleist's "Käthchen von Heilbronn," which formed one of the sweetest of Hebbel's early literary inspirations, could not survive his later incisive analysis. Its failure to stand the supreme test—embodiment of the dualism of all existence—forced Hebbel reluctantly to put away this favorite work of his youth as no longer suited to his maturer demands. Though still susceptible to Käthchen's romantic beauty, Hebbel could not brook a certain defect in motivation, an inner fallacy that to his mind obscured the exalted contours of the *Idee*.<sup>18</sup> Although he finds the conflict between individual and *Weltprozess* vaguely sketched in certain dramas of Byron, yet there is no reassuring vision of the *Idee* that both awakens awe and exacts approval.<sup>19</sup> Hebbel deeply resents the comparisons often made between himself and Grabbe, whom he despises for his vain effort to escape triviality by arbitrarily combining particular phenomena—in defiance of the *Idee*.<sup>20</sup>

In utterances such as the foregoing, Hebbel sternly spurns so-called poets to whom the all-revealing vision is not vouchsafed. But he is quite as denunciatory of those who seek to diffuse the spirit of revelation by means of

<sup>17</sup> Tgb. I, 1099.

<sup>18</sup> Tgb. III, 3323.

<sup>19</sup> Tgb. III, 3487.

<sup>20</sup> Tgb. III, 3795.

It is largely the same deficiency that constitutes the brunt of Hebbel's criticism of Tieck (Tgb. I, 989; Tgb. III, 3880); Oehlenschläger (Tgb. I, 594); Steffens (Tgb. II, 2385; Tgb. III, 4343); Wieland (Tgb. III, 3287); Schiller's *Jungfrau von Orleans* (Tgb. III, 4221, ls. 165 ff.); Gutzkow, in his more pretentious works (Tgb. III, 3852); and others.

philosophical doctrinizing or metaphysical speculation. Here his sharp distinction between intellection and intuition becomes especially apparent. Even conceding that in their effort to solve the master-mystery, poetry and philosophy start out over the same road, incontestably they reach a parting of the ways before their quest is fairly begun. For upon poetry are imposed formal requirements from which philosophy is relieved, requirements that philosophy is incapable of fulfilling. Poetry alone can intuitively apprehend and sensuously embody the *Idee*. To poetry alone is accorded the power of vitalizing an illuminating idea by endowing it with attributes of substantial reality.<sup>21</sup> Again and again Hebbel harks back to the chief article of his æsthetic creed, he asserts over and over again that the aim and object of great poetry is to make the cosmic process sensuously apprehensible.<sup>22</sup> If it is essential that the particular be transfigured into the universal, it is equally essential that the ethereal *Idee* solidify into palpable form.<sup>23</sup> Reflective, descriptive or expository verse is not poetry at all, for it defines what it should create, dismembers and thus destroys what it should embody and imbue with life.<sup>24</sup> Exposition of philosophical ideas is as little the business of the poet as demonstration of mathematical laws is that of the composer.<sup>25</sup> The more an art-work's central ideas depart from the concrete, the less often will the incarnation of these ideas in their sensuous correlates be secured.<sup>26</sup> Externality, plasticity, *Anschauung* characterize

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<sup>21</sup> Tgb. I, 1673.

<sup>22</sup> Tgb. I, 110; 126; 887; 1471, ls. 82 ff. and elsewhere.

<sup>23</sup> "Der gemeine Stoff muss sich in eine Idee auflösen und die Idee sich wieder zur Gestalt verdichten." Tgb. I, 1232, ls. 2-4. Cf. also Tgb. I, 1098.

<sup>24</sup> Tgb. III, 4030; 5159.

<sup>25</sup> Tgb. III, 4576.

<sup>26</sup> Tgb. III, 4360.

the productive function of genius; hollow abstraction, reflection stamp the inferior reproductive activity of talent.<sup>27</sup> The importance that Hebbel attaches to the outer world springs from his conception of conscious experience in general. Full self-realization for him is dependent upon an external medium. It follows as a logical corollary that the poet must resort to the outer and visible if he would ever hope to communicate the inner and invisible.<sup>28</sup> The lifelikeness of great productions, the realism of fine dramatic characterization are due to the presence throughout of appropriate material and spiritual atmosphere.<sup>29</sup> Through such atmosphere the poet gives form and substance to the soul of nature, objectifies the *Idee*, the necessary and inevitable course of universal progress, and so reaches the height of *Darstellung*.<sup>30</sup>

With utmost impartiality Hebbel applies his test of exteriority to the productions of specific authors, quite unconcerned whether or not his results agree with conventional opinion. Thus he commends Laube's conscientious concern for the "medium" of his characters, yet cannot condone absence of the really vital factor: "das Allgemeine bildet sich in ihnen nicht zu einem Besonderen aus."<sup>31</sup> While Hebbel shared the general admiration for Goethe and Uhland, he does not spare their works when they seem to violate the principle of exteriority.<sup>32</sup>

<sup>27</sup> Tgb. III, 4413; 5159; Tgb. IV, 5479.

<sup>28</sup> "Der Dichter muss durchaus nach dem Aeusseren, dem Sichtbaren, Begrenzten, Endlichen greifen, wenn er das Innere, Unsichtbare, Unbegrenzte, Unendliche darstellen will." Tgb. II, 2318, ls. 8-10. Cf. also Tgb. I, 1587; Tgb. II, 1879.

<sup>29</sup> Tgb. III, 4271; 5178; 5182.

<sup>30</sup> Tgb. III, 4396.

<sup>31</sup> Tgb. I, 960.

<sup>32</sup> Uhland's Herzog Ernst, for instance, gives us a declamation on loyalty instead of embodying loyalty itself (Tgb. II,



Of course we are not to suppose that wherever the two salient elements heretofore discussed are found we invariably have great art. So complex a matter is not simply the sum of its parts. It is obvious that for Hebbel the requirements of perfect poetry are unfulfilled if the corporeal and the spiritual are not interfused, if the inner vision does not enter into perfect amalgam with the expressional media. Neither vision alone, nor sensuousness alone, will suffice. Even the presence of both elements will not suffice, unless there is reciprocal coincidence, unless the one is completely immersed in the other. *Anschaung*, the indispensable faculty of the artist, involves simultaneous birth of idea and medium. Hence Hebbel's denunciation of sensuous opulence that is not the genuine product of *Anschaung*.<sup>33</sup> In the second part of *Faust* the high aim of great art is not reached because a naïve and sensuous mythology is here employed as mere decoration for profound ideas; the two are not the indissoluble product of one creative act.<sup>34</sup> Hebbel's criticisms of Schiller's creations condense to the charge that reflection constitutes their main staple. Invariably, Schiller's starting point is the universal, which the particular serves merely to illustrate. His dramas are parables, comparisons, graphic expositions of ideas, not symbolic embodiments of them.<sup>35</sup> The dramas of Victor Hugo—though genuine creations of fantasy and not mere arithmetical problems—are none the less abortions in Hebbel's opinion.<sup>36</sup> He makes the

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2265). In Goethe's "Wahlverwandtschaften" the effect of the whole would have been greatly enhanced for Hebbel had Goethe concretized the deep significance of marriage for the "Idee," instead of reasoning about it (Tgb. III, 4357).

<sup>33</sup> Tgb. III, 4417. Cf. Tgb. II, 2034.

<sup>34</sup> Tgb. III, 3469.

<sup>35</sup> Tgb. I, 1024; Tgb. IV, 5327.

<sup>36</sup> Tgb. IV, 6135.



general charge against French poets that with them fantasy seems incapable of wedding itself with "Art-sense" (*Kunstverstand*). Alike distasteful to him are the "Ideal" of the French classic tragedies and the "Naturalism" of the Romanticists. For each seems to him "a hollow abstraction." With the French poets everything must either evaporate into volatile gas or reduce into dead ashes. Unknown to them is the genial middle course, where phenomena enjoy their full prerogatives yet do not obscure or violate the *Idee*, that eternal necessity whence they sprang.<sup>37</sup>

Just appreciation of Hebbel's art-criteria goes far toward explaining his high estimate of his own poetic greatness and tends to justify his persistent assertion of spiritual independence. That certain germinal ideas of his have a close kinship with philosophic doctrines of Schelling, Solger, Hegel, and Schopenhauer cannot be denied. Hebbel frankly admitted that Hegel's conception of guilt was identical with his own.<sup>38</sup> He acknowledged that Schopenhauer's *Weltanschauung* and his own were akin.<sup>39</sup> On the other hand he stoutly insisted that his works were the products of a mysterious spiritual process, that they were essentially independent of and superior to any and all philosophic ideas.<sup>40</sup> There is little to be gained by further investigation of Hebbel's indebtedness to theories current in his day. There must inevitably remain as insoluble residue of such investiga-

<sup>37</sup> Tgb. IV, 6135.

<sup>38</sup> Tgb. II, 3088.

<sup>39</sup> Waetzoldt, p. 64.

<sup>40</sup> As R. Petsch points out, one must sharply distinguish between *Berührung*, *Angleichung*, on the one hand and *Abhängigkeit* on the other in judging Hebbel's relation to the ideas of his time. See R. Petsch, *Zur Einführung in das Studium Friedrich Hebbels*, Germanisch-Romanische Monatsschrift, 1 Jahrgang, 1 Halbband, 1909, S. 23.

tion the question as to how far such theories lie outside the sphere of individual creation, how far they are constitutional tendencies, "persuasions, forecasts of the intellect itself." As such they might conceivably be exhibited by minds having otherwise little kinship, working in different fields and independently of one another. In the philosophy of Plato even, with all its seeming freshness, "nothing but the life-giving principle of cohesion is new; the new perspective, the resultant complexion, the expressiveness which familiar thoughts attain by novel juxtaposition. In other words, the form is new. But then, in the creation of philosophical literature, as in all other products of art, form, in the full significance of that word, is everything, and the mere matter nothing."<sup>41</sup>

Similarly Hebbel repeatedly maintains that mere matter is of secondary interest: "Es bleibt immer nur die eine Frage nach der höchsten, vollendetsten Form, denn der Gehalt, so oder so verstreut, ist überall. Und da stellt sich das Verhältniss zwischen Kunst und Philosophie so heraus, dass jene diese Form ist, diese aber ihre Probe."<sup>42</sup> He implies here that the poet has free access to all materials. The stores of universal life and knowledge are at his disposal. And we have ample evidence that Hebbel put this theory into practice. He impressed Kuh as one who consumed all with whom he came in contact.<sup>43</sup> His fellow men, their soul-conflicts and struggles with environment, their summary of human existence as registered in their works and revealed in their inner life—all

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<sup>41</sup> Walter Pater, *Plato and Platonism*, Chapter I (Macmillan & Co., 1910, p. 8).

<sup>42</sup> Tgb. II, 3135.

<sup>43</sup> Kuh calls him a "Gehirnraubtier" and quotes him as saying, "Ich bedarf der grossen Stadt, ich verzehre Menschen" (Kuh, *Biographie Friedr. Hebbels*, Wien, 1877, II, p. 669).

this was spiritual food for Hebbel. From reading and study, from personal associations and fellowships, from reflections and visions in solitary moments he gathered and assimilated his nurture. Undeniably, valuable service has been rendered by those who have examined the nature and source of his supplies and have disengaged and analyzed all that yielded heat and energy and tissue in especially rich measure. But strong emphasis must be put upon what is so obvious and consequently so unimpressive, namely that vital tissue, once formed, is something distinct from any and every thing that may have contributed to its formation. Hamlet is not Saxo Grammaticus, the fate of Hebbel's Agnes Bernauer is not Hegel's *Schuldbegriff*. Waiving the question of precedence or of superiority, Hebbel's dictum is eternally true, that "Gehalt, so oder so verstreut, ist überall." The form that the poet gives to mere matter, from whatever source drawn, is the only true index of his work, the only valid measure of its character and greatness.<sup>44</sup>

The chief claim to distinction in Hebbel's work rests in its form,—employing this term in Hebbel's broad sense of it. Because Hebbel felt that this most essential element in his work was new, he resented all imputation of Hegelianism. The constituent particles may have lived before in other organisms, but the precise cohesion that they observe in his completed pieces is unique. Of this he felt sure, and this no impartial criticism will disallow.

To contribute this prime element of form many factors must co-operate. In Hebbel's case the predominance of emotion, the essentially intuitive nature of his inspira-

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<sup>44</sup> "So wenig das abgezapfte Blut der Mensch ist, so wenig ist der auf Sentenzen gezogene Gedanken-Gehalt das Gedicht," Tgb. II, 2786.

tion, the plastic firmness and fulness of his imagination are all-important. A significant factor in Hebbel's poetic form is the prominence allotted to the insoluble, to the incommunicable that lures and eludes mortal perception.<sup>45</sup> As we have seen, Hebbel banishes reflection from the realm of poetry, for the first because it slays where it should endow with life. Reflection further thwarts the purpose of art by pretensions to definiteness and finality, qualities that impose intolerable restrictions upon prophetic imagination. To mortal compassed about by finite limitations, art brings word of the Infinite; not in succinctly formulated revelations, but in fervid visions in which each unfolded vista outlines others still veiled. On the horizon of the poet's new land rise dim inklings of worlds unexplored. Much of the power of Hebbel's symbolism comes from this suggestion of mystery yet unsolved. The common intellect, which desires to move in certain paths, regards such symbolic suggestion of the unknown as intolerable obscurity. Commend it to reflective poetry, which is succinct and conclusive. The average man wants his problems settled. He favors such poetry as will afford him mental relief, a holiday light-heartedness and a complacent assurance that he has extracted all the reflective wisdom that the poet has injected. In sharpest contrast with this cocksure complacency of message and medium stands Hebbel's doctrine of the mysterious symbolism of art, his requirement of an indecipherable remainder in all serious creation: "Jedes echte Kunstwerk ist ein geheimnisvolles, vieldeutiges, in gewissem Sinn unergründliches Symbol. Je

<sup>45</sup> Cf. Goethe's insistence upon the incomprehensible and incommensurable in poetry (Eckermann's "Gespräche," May 6, 1827; March 8, 1831). Dilthey interprets this incommensurable as the absence of an abstract idea underlying the poetic creation (Das Erlebnis und die Dichtung, Leipzig, 1906, pp. 138 ff.).

mehr nun eine Dichtung aus dem blossen Gedanken hervor ging, je weniger ist sie dies, um so eher wird sie also verstanden und aufgefasst, um so sichrer aber auch bald ausgeschöpft und als unbrauchbare Muschel, die ihre Perle hergab, bei Seite geworfen. Der sog. Lehrdichter liefert gar statt des Räthsels, das uns allein interessirt, die nackte, kahle Auflösung. Dichten heisst nicht Leben-Entziffern, sondern Leben-Schaffen!"<sup>46</sup>

Such a conception of art-symbolism naturally led Hebbel to favor the introduction of the supernatural into poetry—the supernatural rightly understood and properly restricted. This supernatural element must be no mere *Spielerei* as in Wieland's *Oberon*; it must be of sterner stuff and of more serious purpose, springing from mysterious phases of nature and of human life, resting upon the incomprehensible yet well-authenticated communion between microcosm and macrocosm.<sup>47</sup> Hebbel has in mind not those excrescences of the supernatural, not ghosts or phantoms or fairies, primarily. He refers rather to elemental and universal phases of experience, to haunting dreams, strange obsessions, ominous apprehensions of a secret presence in nature, of a strange power there to depart from the usual, the natural. Such premonitions may be better attuned to the *Idee* than the so-called normal and natural.<sup>48</sup> Accordingly he defends the mystical elements of his poem *Vater und Sohn* (VI, 427) as being fully justified by the underlying idea.<sup>49</sup> For the same reason he vindicates the mythical and mystical basis of his *Nibelungen* as in no wise incompatible with a tragedy in which the inter-

<sup>46</sup> Tgb. II, 2265, ls. 10-19. Cf. also Tgb. I, 1057; 1164; 1171; 1339.

<sup>47</sup> Tgb. II, 3287.

<sup>48</sup> Tgb. IV, 5644.

<sup>49</sup> Tgb. I, 1006.

ests and motives are purely human. The *Idee* is not restricted in its operation to this limited group of phenomena that constitutes our mundane life. From the central cosmic source issue countless other spheres unfettered by our notions of natural and supernatural. The mysticism of his *Nibelungen* "soll höchstens daran erinnern, dass in dem Gedicht nicht die Sekunden-Uhr, die das Daseyn der Mücken und Ameisen abmisst, sondern nur die Stunden-Uhr schlägt."<sup>50</sup> Hebbel finds mystery enough to justify his attitude in man himself, in his physical and spiritual attributes, in the clash between conscience and reason on the one hand and rebellious desires on the other—a clash that seems the very point of tangency of the *Idee* and the individual in the constitution of humans.<sup>51</sup>

This leads us briefly to consider the mystery attributed by Hebbel to the poetic act itself. We appreciate the dangers of accepting unconditionally a poet's dicta upon the operation of his own poetic faculty.<sup>52</sup> The contention has gained some acceptance that one may easily be misled into unwarranted inferences by deferring unreservedly to Hebbel's analysis of his art. Yet it seems fair to ask what, in all reason, could possibly afford safer guidance to right impressions of a complex poetic genius than the explicit self-analysis of that genius? Undoubtedly theory and practice must not be divorced,

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<sup>50</sup> Tgb. IV, 5933, ls. 5-8.

<sup>51</sup> Tgb. IV, 5933.

<sup>52</sup> Cf. Arno Scheunert, Über Hebbel's Aesthetische Weltanschauung und Methoden ihrer Feststellung, Ztschft. f. Aesthetik, 1907, pp. 70-129. In this very able article Scheunert does full justice to the difficulties that beset critics in their effort to bring Hebbel's theories into exact alignment with his practice and with his estimate of others' works. To make practice the test of theory is not always satisfactory, inasmuch as estimates of practice involve a personal element and are consequently likely to be divergent. A case in point is Hebbel's lyric poetry, which



the works must supplement the poet's analysis of their conception. But is this method quite free from danger? Are we not very apt to confuse what really is present in Hebbel's art with what we are able to find there? We have in Hebbel a splendid example of rich, native endowment fashioned into high use by bitterly contending forces. No one watched with deeper interest or noted with more minute care the growth of that endowment than the poet himself. We are convinced therefore that no one peered more deeply than he into the nature of that endowment or estimated more accurately the forces that moulded it. It is in part this conviction that disposes us to defer to Hebbel when there is a clash of opinion; to accept, for instance, his stout assertion of independence, however critics may vie in magnifying his indebtedness to this or that philosophy. Now, if the poet's self-analysis carries weight in estimating his general æsthetic creed, his conception of the *Idee* and of tragic guilt, quite as authoritative must be his self-inspection upon the important side of the nature and operation of the poetic faculty. One is forced to object, therefore, when utterances of Hebbel involving minute introspection are lightly dismissed for one reason or another—as smacking of youthful exaggeration, or as betraying immature judgment, or as evincing lapse of

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for Scheunert constitutes confirmation of his *Pantragismus*-theory, whereas his critics see in that poetry a refutation of Scheunert's view. Scheunert gets close to the root of the difficulty when he says in effect that to comprehend a poet's æsthetic principles is one thing, to share the underlying experiences of those principles and to recognize their application in specific artworks is quite another. He makes the point that our appreciation can be but a faint reflection of the poet's own pleasure in his spiritual creation. As the offspring of a passionate *Erlebnis*, the poem has a power and a content for the poet that we cannot hope to find, since we approach it without this pre-natal sympathy.



memory. None of these grounds for disqualification can fairly be urged in the case of statements made early in life and repeatedly confirmed at various periods of growth and maturity. We have such a case in Hebbel's frequent allusion to the mysterious element in poetic creation, to the similarity between the artistic exercise and dream.

We are confronted here with a phase of the mooted ego-problem, the question as to the psychic conditions and functional activity incident to inspired creation. Hebbel's attitude toward this problem was on the whole consistent. The conviction came over him as a young man that the inspired-state and the dream-state are strikingly similar, and this conviction was confirmed more and more as he matured. That this identification of *Dichten* and *Träumen* was no rhetorical figure but the expression of a firm belief, cannot be too strongly emphasized. Unfortunately, Hebbel has not often discussed this point in detail, consequently the particular nature of the resemblance in question must be in part conjectured. The passages that bear directly or indirectly upon this matter seem to imply that both inspired creation and dreaming involve a blending of individual with universal consciousness. During dream, as well as during creative exaltation, the bounds between self and non-self seem attenuated, if not quite effaced. Proteus-like, inspired poet and dreaming mortal seem to run through all forms and to be imprisoned by none. Like Shelley's "Cloud," they pass through the pores of the universe, they change but cannot die. Personality, with its bodily limitations, a mere point in time and space, seems less the centre and source of self than does boundless nature with its endless variety. For poet and dreamer alike the limits of self are obscured. The in-

tensive enjoyment of art may transport one into a similar state of exaltation. Hebbel was thus transported by the reading of his *Opfer des Frühlings*. In the ecstatic sense of unbounded being and of absorption in the universe aroused by the enjoyment of his own poem, he describes his state in imagery whose meaning can only imperfectly be divined: "Das Universum, wie einen Mantel, um sich herumziehen und sich so darin einwickeln, dass das Fernste und das Nächste uns gleichmässig erwärmt: das heisst Dichten, Formen überhaupt. Diess Gedanken-Gefühl kam mir heute, als ich auf der Strasse mein Gedicht: Das Opfer des Frühlings für mich hin recitirte."<sup>53</sup>

This idea of poetic creation as springing from a mysterious state having in common with dream the fusion of ego and non-ego would be regarded with disfavor by some students of mind. Antithesis of an impressing objective environment and an impressible subjective organism is pronounced in certain professional circles the indispensable condition of conscious experience. Thinkers of this school have their own way of explaining that which impresses the exalted poet as a falling away of confining barriers, an expansion of self-sense and the sense of outward things into a transcendent self, with a "plenary sense of things." According to Jodl, for instance, the *Insichversunkensein* of the artist is merely a relative fading of the prerequisite antithesis; absolute effacement of the antithesis is for this scholar a psychological illusion.<sup>54</sup>

Eliminating all specific features, we see here again the main outlines of an old dispute, namely the question of

<sup>53</sup> Tgb. III, 3882. Cf. also *Traum und Poesie*, VI, 372.

<sup>54</sup> Jodl, *Lehrbuch d. Psychologie*, Stuttgart u. Berlin, 1908, I, ch. 3, p. 122.

art's rank in the scale of spiritual activities. Students of the development of culture, in reviewing the achievements of human mind, generally regard this mystic theory of art as one of a number of æsthetic "attitudes" exhibited at different periods of human progress. Benedetto Croce<sup>55</sup>—to cite a representative modern view—recognizes five orders of æsthetic theory, which are at once stages in the spirit's groping toward light and also tempers of mind, revealed in varying degree by great intellects of all epochs. Among these orders the mystic occupies a position of high rank, being superseded only by intuition-expression, the order of which Croce is chief exponent. Croce's own Aesthetic pays willing homage to art as one of the two great manifestations of theoretic spirit, yet subordinates the intuition-expression of art to the pure concepts of intellectual philosophy. On the principle that the lowest step in a stairway is no less worthy than the highest, the philosopher of Croce's type views the vision of the poet much as maturity does the alert but unschooled reasoning of youth.

With this view we may fitly compare Hegel's, culminating in the assertion that the visions of art have had their day and must now yield to the concepts of philosophy. Against both views Hebbel's supreme exaltation of art is an unflinching protest. His poetic products are fruits of a supreme faculty of mysterious nature, a superior form of intuition.<sup>56</sup> This alone is sufficient to bring his view within the pale of a mystical æsthetic, which, within a certain variation of form, has preserved

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<sup>55</sup> Benedetto Croce, *Aesthetic*, trans. by Douglas Ainslee. Macmillan & Co., 1909. Appendix: Pure Intuition and the Lyrical Character of Art.

<sup>56</sup> See Croce, p. 105, where reference is made to a superior imagination, a spiritual faculty upon the alleged existence of which metaphysic seeks to maintain its place among sciences of the spirit. Croce's attitude toward this metaphysic and its pur-

the same essential characteristics. If we may call Hebbel's artistic activity intellectual intuition because it divines and embodies the unity and interpenetration of universal and particular, we may with equal justice term it mystical because it "creates its world with the varying elements of the impressions and of the feelings" through the ministry of a marvelous, uncomprehended faculty. Efforts to relate this faculty to the other spiritual powers have not proved illuminating. It is felt by some to differ essentially from simple intuition. "It is placed variously above, beside, beneath intellectual intuition." Many adopt the questionable method of summarily denying its existence. Others are more politic and content themselves with pointing out its intangibility. For Croce it is "a faculty marvelous indeed and delightful to possess; but we, who do not possess it, have no means of proving its existence." What to others is thus confessedly a thing unknown Hebbel takes it upon himself to proclaim. This proclamation is particularly full and emphatic in a letter that cannot be accused of exhibiting youthful immaturity. In the prime of life Hebbel here deliberately designates the poetic activity as a dream state midway between the instinctive processes of the animal and the introspective consciousness of man. We quote Hebbel's observations without further comment, leaving refutation to those who maintain that intellection and artistic invention—*Denktätigkeit* and *Dichttätigkeit*—are manifestations of the same consciousness-grade.<sup>57</sup> Whatever attitude science may take, Hebbel's theory comes to us with the powerful sanction of a lifetime

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ported spiritual basis is that of outspoken scepticism. Hebbel stoutly asserts the operation of such a higher faculty, though for him it is the vital force of art, not of metaphysic.

<sup>57</sup> "Denktätigkeit und Dichttätigkeit stehen auf nämlicher Stufe der Bewusstseinsentwicklung und im gleichen Verhältnis

devoted to the creation of art and to the solution of its mysteries:

“Sie wollen an den Dichter glauben, wie an die Gottheit; warum so hoch hinauf . . . ? Sollten Sie nicht weiter gelangen, wenn Sie zum Thier hinuntersteigen und dem künstlerischen Vermögen die Mittelstufe zwischen dem Instinct des Thiers und dem Bewusstsein des Menschen anweisen? . . . Das Thier führt ein Traumleben, das die Natur unmittelbar regelt und streng auf die Zwecke bezieht, durch deren Erreichung auf der einen Seite das Geschöpf selbst, auf der anderen aber die Welt besteht. Ein ähnliches Traumleben führt der Künstler, natürlich nur als Künstler, und wahrscheinlich aus demselben Grunde, denn die kosmischen Gesetze dürften nicht klarer in seinen Gesichtskreis fallen, wie die organischen in den des Thieres und dennoch kann er keins seiner Bilder abrunden und schliessen, ohne auf sie zurück zu gehen. Warum sollte nun die Natur nicht für ihn thun, was sie für das Thier thut. Sie werden aber auch überhaupt finden, um tiefer auszugreifen, dass die Lebensprocesse Nichts mit dem Bewusstseyn zu thun haben, und die künstlerische Zeugung ist der höchste von allen; sie unterscheiden sich ja eben dadurch von den logischen, dass man sie absolut nicht auf bestimmte Factoren zurück führen kann . . . Sie hätten daher vollkommen Recht, Newton auszulachen, wenn er ‘das naive Kind spielen’ und behaupten wollte, der fallende Apfel habe ihn mit dem Gravitations-System inspirirt, während er ihm recht gern den ersten Anstoss zum Reflectiren über den Gegenstand gegeben haben kann; wogegen Sie Dante zu nah treten würden, wenn Sie es bezweifeln wollten, dass ihm Himmel und Hölle zugleich bei’m Anblick eines halb hellen, halb dunklen Waldes in colossalen Umrissen vor der Seele aufgestiegen seyen. Denn Systeme werden nicht erträumt, Kunstwerke aber auch nicht errechnet oder, was auf das Nämliche hinaus

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zu den elementalen Prozessen,” Jodl, Lehrbuch d. Psychologie, I, Kap. 3, S. 189 ff. Cf. also Dilthey’s remark on the miraculous in the operations of fantasy (*Das Erlebnis und Die Dichtung*, p. 145).

läuft, da das Denken nur ein höheres Rechnen ist, erdacht. Die künstlerische Phantasie ist eben das Organ, welches diejenigen Tiefen der Welt erschöpft, die den übrigen Facultäten unzugänglich sind, und meine Anschauungsweise setzt demnach an die Stelle eines falschen Realismus, der den Theil für das Ganze nimmt, nur den wahren, der auch das mit umfasst, was nicht auf der Oberfläche liegt. . . ."<sup>58</sup>

From utterances already cited and from others that formulate the aims and methods of art in general, Hebbel's conception of the specific sphere of lyric poetry may reasonably be inferred. We shall not stray far from his conception if we define lyric poetry as symbolic expression of emotional moments in which the plenary self is markedly dominant. As the function of art in general is to manifest the cosmic forces that determine particular conditions of human existence, so the special task of lyric poetry is to grasp and transmit momentary phases of such existence in their universal ratio.<sup>59</sup> Emotional states—*Zustände*—with their component moments constitute the vital element of song. Man's inner life, which we are able to apprehend only as a complex progression of such *Zustände*, thus affords rich stores of material and endless possibilities for lyric treatment. In the rainfall of our emotional states the lyric poet momentarily illuminates a single drop.<sup>60</sup> His song catches a glint of that restless current of life as it flows from the ultimate sources in obedience to embanking environment.<sup>61</sup>

<sup>58</sup> Tgb. IV, 6133. Cf. also Tgb. I, 1038; 1039; 1174; 1265; 1355; 1585; 1620; Tgb. II, 2301; 3045; Tgb. III, 4188; 4435; Tgb. IV, 5767; 5920.

<sup>59</sup> Tgb. IV, 5841. Cf. also Tgb. I, 126; 136; 645; 748.

<sup>60</sup> "In Bezug auf die Lyrik: das ganze Gefühlsleben ist ein Regen, das eben heraus gehobene Gefühl ist ein von der Sonne beleuchteter Tropfen." Tgb. II, 1953, ls. 2-4.

<sup>61</sup> Tgb. I, 538; 1320.



Hebbel follows tradition when he emphasizes feeling as the indispensable, the vital attribute of lyric poetry.<sup>62</sup> A number of his statements merely elucidate how this vital attribute may best be secured. In his portrayal of emotional life the poet must aim at heightened intensity through restricted extensity. "Gefühl ist das unmittelbar von innen heraus wirkende Leben. Die Kunst es zu begrenzen und darzustellen, macht den lyrischen Dichter."<sup>63</sup> But if Hebbel restricts the momentary field in order to insure intensity of impression, he also extends the territory within which momentary fields may be chosen. Not the powerful, elemental feelings alone inspire prophetic vision, but the more gentle and placid states as well, the elusive moods and haunting reveries implied in the connotation of the German term *Gemüt*. *Gemüt* transports us to those remote spiritual realms that lend symbolic import to the actual world we live in. The lyric poet must appeal through and to this strange power, he must be able by a higher conjury to superinduce that soul-exaltation in which human consciousness is mysteriously correlated with a particular present and a universal future.<sup>64</sup> He must have access there-

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<sup>62</sup> Tgb. I, 441.

<sup>63</sup> Tgb. I, 111. Cf. also "Ein lyrisches Gedicht ist da, so wie das Gefühl sich durch den Gedanken im Bewusstsein scharf abgränzt," Tgb. II, 2081. Again: "In die dämmernde, duftende Gefühlswelt des begeisterten Dichters fällt ein Mondenstrahl des Bewusstseins, und das, was er beleuchtet, wird Gestalt." Tgb. II, 2023.

<sup>64</sup> For the expression of the "Weltprozess" in Hebbel's lyrics see Scheunert Über Hebbel's aesth. Weltansch., etc., Zt. f. Aesth., 1907, pp. 103 ff. The corrective phase of this process, so much emphasized in the dramas, is here waived. The two cosmic factors are represented, however. The "individual" assumes the form of the momentary mood portrayed. The "Idee," though repressed, is nevertheless present as "Nüance," that is to say constructively, inasmuch as the self-assertion of the individual is enacted wholly in the soul of the poet, himself the exponent of the "Idee" and the representative of its claims. In his sanc-



fore to the soul's most hidden recesses, he must rule all her phases and currents. Ebb as well as floodtide must obey his word.

In thus enlarging the domain of lyric poetry to include the most evanescent subjective states, Hebbel does not relax the requirements of plasticity. Subjectivity is no excuse for the void and the formless. Though art like life is a *Werden*, it is also *ein Fertiges* and must exhibit completeness in a certain sense.<sup>65</sup> Emotion, feeling, is not so much life as it is the material of life, a potential that awaits conversion into an essential.<sup>66</sup> Certain subjective states are fully born only when they become objectified; and these have preëminently a status in song, for through song alone can the soul be delivered of them.<sup>67</sup>

We mentioned, in passing, Hebbel's attitude toward physical environment. This attitude is of especial importance in connection with his lyric compositions. Through over-attention to the oracular ideality of his dramas we may easily overlook there the evidences of extraordinary susceptibility to sensuous beauty. Our remissness is the more natural since in his tragedies Hebbel everywhere combines with ready tribute to beauty's high estate a stout insistence upon her pure lineage. Only descent from the *Idee* can impart divine sanction to beauty and lend to her person the sacredness of the inevitable.<sup>68</sup> But in his songs our poet is not always so in-

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tion of this self-assertion, through portrayal of it, the lyric poet is animated by a high purpose: "Ein Stück individuellen Lebens so zu gestalten, dass in ihm die Idee in bestimmter Nüance sich spiegeln und geniessen kann, mag es sich nun um ein Vogel—Blumen—Kinder—oder ein Liebesleben handeln." Ibid., p. 114.

<sup>65</sup> Tgb. I, 1261; 1471, ls. 95 ff.; Tgb. II, 2258.

<sup>66</sup> "Das Gefühl ist Lebensmaterial, das erst geformt werden soll." Tgb. II, 2288.

<sup>67</sup> Tgb. I, 1588; Tgb. II, 2206.

<sup>68</sup> Tgb. III, 4360.

sistent upon beauty's divine anointment. Here upon occasions he is not above unrecking surrender to unanointed physical comeliness.<sup>69</sup> For with him as with great artists in general the Apollonian impulse is deep-seated, despite the genuineness of the Dionysian. After all is said, he, too, asks primarily to be enkindled by the sensuous loveliness of art's revelation, and is reluctant coldly to pry into her fair plasticity.

But the prominence of the sensuous in Hebbel's songs, like his attitude toward the outer world, has a direct bearing upon his conception of conscious experience in general. It is noteworthy that a deep sense of kinship with the outer world was early aroused and fostered in our poet. Thus he was much impressed as a young man by Goethe's appreciation of Winckelmann as a sensitive nature, irresistibly impelled to seek in the outer world appropriate counterparts of that which was within the soul, thereby to expand inner life to fulness and certainty.<sup>70</sup> We may well believe that Goethe's observation expressed an early ideal of Hebbel's; at least he began quite young to care deeply for those external complements of soul experience, "die antwortenden Bilder in der äusseren Welt . . . die das Innere völlig zum Ganzen und Gewissen steigern." The high import of the outward, the inadequacy of the inward for the highest vision and the worthiest creation, this is a thought that he repeatedly emphasizes.<sup>71</sup> He is not one of those who scorn the body in their veneration of the spirit. The tenderest ties bind the soul with its bodily dwelling, and

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<sup>69</sup> Tgb. II, 2721. Cf. Tgb. III, 4360.

<sup>70</sup> Tgb. I, 560, p. 109.

<sup>71</sup> "Der Mensch bedarf zur vollständigen Entfesselung des Innern immer des Aeusseren," Tgb. II, 1879. "Der Mensch lebt zwar aus sich selbst, aber nur die äusseren Eindrücke geben ihm das Bewusstseyn seines Lebens," Tgb. I, 1702 a.

these ties play a vital rôle in the individual's growth. Those premonitions of an imperishable link between man in his seeming detachment and the eternal source of life were for the young Hebbel rooted in bodily faculties rather than in mental.<sup>72</sup> Thus at first the external and corporeal are placed upon a plane little if any lower than the spiritual. Indeed the truly subjective is after all only a more complete form of the objective.<sup>73</sup> The objective affords full scope for the exercise of all human faculties, its appeal is by no means restricted to the senses. Reflection and that which Schiller calls the sentimental—these are the narrow, the restricted things in Hebbel's opinion.<sup>74</sup> Accordingly images taken from external nature that complement internal states have both illustrative and demonstrative power.<sup>75</sup> Only that which is sensuously apprehensible fuses intimately with man's consciousness of his existence.<sup>76</sup> The good storyteller (Erzähler) always portrays the inner and the outer simultaneously, one through the other.<sup>77</sup> The irresistible power of a simple poem like Uhland's *Die linden Lüfte sind erwacht* springs from its expression of the plenary sense of things. The little song awakens within us through sensuous imagery the exhilarating consciousness of congruence between our central emotions and phenomena of nature.<sup>78</sup> Thus art, by stimulating the spiritual communion that subsists between all forms of existence, inwardly unfolds and illuminates what the senses and the intellect imperfectly report or define.<sup>79</sup>

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<sup>72</sup> Tgb. I, 760.

<sup>73</sup> Tgb. I, 963.

<sup>74</sup> Tgb. I, 887.

<sup>75</sup> Tgb. I, 808.

<sup>76</sup> Tgb. I, 575.

<sup>77</sup> Tgb. I, 719.

<sup>78</sup> Tgb. I, 1083.

<sup>79</sup> Tgb. I, 1707.

This view of conscious experience and of æsthetic enjoyment has a vital connection with the mystic view of poetic conception and its resemblance to dreaming. The mazes of sensuous impressions that mediate our consciousness hinder rather than help the transcendent function of art when such impressions are treated as a sphere distinct from self, at most serving only as a screen for the projection of inner life. Hebbel seems to expect the poet to obliterate the bounds between self and physical environment, between subjective and objective—bounds that are inviolable for the discursive intellect, but intolerable to poetic intuition with its transcendent vision of life. Thus in effect the poet must annex objective environment, assimilate it as an integral part of self, not disengage it, as we do in our abstract thinking. He must not project himself into nature, but rather merge his identity in that of nature and speak to us out of this larger self. For the disintegrating, partial sense of things the seer substitutes the larger, plenary sense of things. Under this aspect, objective environment is exalted into infinite artistic importance; and every objective item, every particle of sensible or empiric experience, every hue, tone, surface, scent, contributes in some degree toward the attainment of the higher self. The mazes of concrete phenomena not only delight and stimulate a great poet, they fuse indissolubly with his subjective states and at rare moments become exalted with these states into a higher consciousness, a larger being commensurately nearer the *Idee*.<sup>80</sup>

If we have rightly interpreted Hebbel's nature feeling as an intuitive vision of communion between ego and

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<sup>80</sup> This is the cumulative import, as it seems to me, of such passages as Tgb. I, 136, p. 29; 552; 1115; Tgb. II, 3140, ls. 1-6; ls. 26 ff.; and particularly Tgb. IV, 6133, ls. 46 ff. (see above, pp. 52-3). In this connection cf. Tgb. III, 4111.

non-ego in a spiritual existence upon a higher cosmic plane, then all his utterances respecting poetic creation must be read in the light of this transcendental doctrine. Thus we must think of something deeper than associative fancy when Hebbel notes how consistently with him every inner phenomenon evokes an analogous outer one.<sup>81</sup> We see the application of his cosmic theory when Hebbel commits to poetry the task of representing the necessary and the inevitable in such form as shall reconcile man with human destiny.<sup>82</sup> We incline to the same interpretation of Hebbel's emphatic statement that the Divine can be made to live in art only by becoming human, earthy,—“wenn es aus der Erde . . . in markiger, kräftiger Gestalt hervorgeht und sich mit ihr verträgt.”<sup>83</sup> Of like import is the warning to dramatists to make all the utterances of their characters refer to externals, for only in this way can inner life express itself with color and power, “denn es gestaltet sich nur in den Reflexen der Welt und des Lebens.”<sup>84</sup> In the passage of the diaries that gives so luminous an exposition of the dualistic quality of art,—the passage in which the conventional requirement that poetry should present *das Gewordene*, is opposed with the counter demand that poetry's proper sphere is *das Werdende*—he is not merely emphasizing the importance of plastic fancy when he insists that *das Werdende* be revealed in palpable forms, that it never be permitted to decompose into the intangible, the chaotic.<sup>85</sup> Something more than delight in the plasticity of the early scenes of *Judith* prompted the exultant cry: “Leben, Situation und Charakter springen

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<sup>81</sup> Tgb. I, 800.

<sup>82</sup> Tgb. I, 1288.

<sup>83</sup> Tgb. I, 1079.

<sup>84</sup> Tgb. I, 1062.

<sup>85</sup> Tgb. I, 1471, ls. 95 ff.

in körniger Prosa . . . . frisch und kräftig hervor."<sup>86</sup> Such firm, palpable portraiture of life must have impressed him as in very truth "Incarnation des Geistes im Gedicht."<sup>87</sup>

Emphasis upon the objective as the peculiar expressional media of art has especial application to lyric poetry. For if poetry in general makes much of the sensuous, lyric poetry derives its very substance therefrom. Sensuousness is the surest means to elemental directness of appeal, as well as to that unfathomable mystery essential to lyricism.<sup>88</sup> As a consequence, Hebbel's persistent differentiation between reason and imagination is nowhere better exemplified than in his lyric poems, and most perfectly in those that are conspicuously sensuous. Here, as elsewhere, he displays thought, but thought of an unusual type, the result of an unsearchable trans-intellectual process.<sup>89</sup> He displays subjectivity but the subjectivity is mediated through the objective. He displays the "universal," but the universal is secured through symbolic portrayal of the "particular."

This exaltation of the corporeal in life and of con-

<sup>86</sup> Tgb. I, 1677.

<sup>87</sup> Tgb. I, 1764. Cf. also Tgb. I, 1098; Tgb. III, 4271; 4278.

<sup>88</sup> "Die Lyrik ist das Elementarische der Poesie, die unmittelbarste Vermittlung zwischen Subject und Object." Tgb. II, 2687. "Ein Geheimniss muss immer übrig bleiben und läge das Geheimniss auch nur in der dunkeln Kraft des *entziffernden* Worts. Im Lyrischen ist das offenbar; was ist eine Romanze, ein Gedicht, wenn es nicht unermesslich ist, wenn nicht aus jeder Auflösung des Räthfels ein neues Räthsel hervor geht?" Tgb. I, 1057, p. 231, ls. 7-12. "Die echte Poesie dringt aus der Seele, wie das heisse Blut aus der Ader, die es selbst aufsprengte." Tgb. I, 1097.

<sup>89</sup> "Wenn ich aber den Unterschied, der mir obschwebt, angeben soll, so muss ich ihn darin setzen, dass der Dichter seine Gedanken durch Gefühlsanschauung, der Denker durch seinen Verstand erlangt." Tgb. I, 41, ls. 5-8. Cf. also Tgb. I, 621; 641; Tgb. II, 3047.



crete symbolism in song is not new. Yet where so much stress has been laid upon our poet's spiritual message there is justification in emphasizing the astonishing prominence assumed in that message by qualities of sense. The vision of life symbolized in Hebbel's dramas has been approached so long from the viewpoint of their underlying message, that there may be some corrective virtue in shifting attention to the poetic quality of that message. And certainly Hebbel himself did not wish this side of his art to be overlooked. He acknowledged without stint the poet's debt to the sensuous beauty and power of language. He fully appreciated that concrete terms of color or scent or sound, palpable form and sensuous imagery are frequently synonyms of the most profound truth.<sup>90</sup> He was quite aware that sense impressions, reproduced in idea, excite trains of association whose aid to vision far exceeds that of reason. Tones of nature, lights and shadows, qualities of surface or of temperature, speech that betrays the essence of character, oracular utterances freighted with dark import that solve one mystery only to propound another—these are not alien branches grafted into the vital trunk of song. They are rather real though mysterious voices, direct appeals to fancy and *Gemüt*, clear calls to the soul to share an intense experience in which the larger self for the moment prevails, by sufferance of the lurking *Idee*.

Hebbel wrote in his diary in March, 1861: "Jeder neue Künstler trägt neue Gedanken in neuer Sprache vor. Die Sprache selbst will gelernt seyn, bevor die Gedanken verstanden werden können."<sup>91</sup> Obligation to study a poet's speech becomes highly imperative when each pri-

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<sup>90</sup> Tgb. I, 887; 891; 920.

<sup>91</sup> Tgb. IV, 5866.



mary impression conveys hints of a super-sensuous world.<sup>92</sup> The following chapters offer a contribution toward a fuller appreciation of Hebbel's lyric diction.

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<sup>92</sup> Cf. Scheunert, Über Hebbel's Weltansch., etc. *Zt. f. Aesth.*, 1907, pp. 117 ff.

## CHAPTER III

### COLORS

Colors<sup>1</sup> stand in the forefront of the impressions upon which apprehension of objective phenomena and of beauty in nature depends. Moreover, in so far as creations of fancy are imitative or representative, compact of reproduced objective images freely combined, colors have preëminence among the expressional materials of most of the arts. Even architecture and sculpture depend considerably upon lights and shadows for their total effect. In poetry, where "realization" of the inner vision must be achieved mainly through ideation, it is by way of color ideations that the recipient's spirit is especially aroused to vivid reproduction and active interest.

The relative æsthetic fitness of the several sensory impression modes has engaged critics from Plato to the present. Discussion has turned chiefly about the æsthetic competence of the "lower senses," so-called. These menial senses have had from time to time able vindications, which have tended to counteract traditional prejudice against them. We owe it to such men as Herder, Guyau, Grant Allen, Gross, if there is today a readier concession of the part played by impressions of temperature and of surface, of odors and of tastes in the sum-total of our æsthetic experience.<sup>2</sup>

<sup>1</sup> The term "color" is here used to embrace colors proper (including the spectral hues; the achromatic white, gray and black; gold, silver, leaden, etc.) and the various forms of visible light.

<sup>2</sup> Grant Allen, *Physiological Æsthetics*, London, 1877; M. Guyau, *L'Art au Point de Vue Sociologique*, Paris, 1889; Karl Gross, *Der Aesth. Genuss*, Giessen, 1902.

Yet all liberality toward the more plebeian senses cannot diminish recognition of the nobler rank of the visual and auditory sensations. The preëminence enjoyed by sights and sounds may perhaps be attributed to a combination of causes, notably to the organization of the eye and ear themselves and to their highly perfect functional mode, to the nature or consistency of the sense qualities that they record, and to the importance of these sense qualities in the processes of perceptual elaboration.<sup>3</sup> As a further cause of artistic fitness may be added—especially in the case of the color impressions—a marked refinement of the psycho-sensory operation, whereby primitive features that attached to the sense's infancy have yielded in time to processes spiritually more mature. Some of these causes require further consideration.

First of all, as distance receptors the eye and ear do not require immediate contact with their excitants.<sup>4</sup> This may partly account for the extreme immateriality of sights and sounds. "In dem Auge und dem Ohr ist die andringende Materie schon hinweggewälzt von den Sinnen."<sup>5</sup> What we see and hear seems to come to us on the wing, a freedom like the freedom of flight inheres in impressions of these two classes; spectre-like, they seem to be the fine spirit of things rather than their

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<sup>3</sup> Gross carefully weighs the functional capacities of the several senses and ascribes a more propitious combination of these capacities to the "higher" senses. The actual ground of aesthetic preëminence, however, he finds in the fact that eye and ear are the "Sprachsinne"; that is, they are especially fitted to interpret the interjections, gestures, attitudes and the like that are expressive of man's inner states. Gross, *D. Aesth. Genuss*, pp. 36 ff.

<sup>4</sup> This is also the mode of smell and of dermal impressions of temperature.

<sup>5</sup> Schiller, "Ueber die Aesthetische Erziehung des Menschen," 26th letter. Cf. Volkelt, *Syst. d. Aesth.*, München, 1905, I, p. 96.

gross essence.<sup>6</sup> Other sense qualities have at times a certain bodily gravity that draws them earthward and renders them less suited to æsthetic contemplation. Colors and forms partake especially of the winged quality; they are in the literal sense phenomena, apparitions, filmy tints upon the dead white of space, and their mirage consistency peculiarly qualifies them for purposes of imaginative art.<sup>7</sup>

The ethereal liberty of tones and hues, again, accounts for their scorn of any preconceived theories as to what constitutes objective beauty. Owing perhaps to the relative absence of affective extremes, and owing to the consequent wider zone of moderately toned sensations, nature is forever weaving optic and acoustic syntheses of undeniable charm that seem to defy our labored inductions. Even our gentler moods seem susceptible to the spell of nature's hues and tones. Their faculty of giving a fine pleasure, a mild surprise free from rude shock, lets them glide unnoted into our reveries and link us mysteriously with encircling life. In our tenser states, colors and tones are equally congenial. Their immateriality and their subtle influence upon consciousness endow them with extraordinary significance for poetic imagination. The poet through them may be lured into the dream-state where distinctions of self and outward things fall away, where the ephemeral and the earthly are merged in the cosmic and eternal.

Under this aspect, then, the deliverances of the higher senses seem to fashion a fine, spiritual medium in which

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<sup>6</sup> The other senses keep the organ involved prominently before the mind, whereas all consciousness of eye and ear recedes before the absorbing qualities that they transmit. Hence the term "transparent" is appropriately applied to sight and hearing. Cf. Santayana, *The Sense of Beauty*, Scribner, 1896.

<sup>7</sup> Volkelt, *Syst. d. Aesth.*, I, p. 97.

the finite may easily be absorbed in the infinite. Under another perfectly valid aspect the eye and the ear deliver solid, substantial materials for exact objectivation. No other sense impressions can, under circumstances, be more definite and concrete, better adapted to vivid reproduction, more readily referred to palpable sources than those of sight and hearing.<sup>8</sup> Viewed under this aspect, tastes, odors and the like are diffuse and confused in comparison; they have nothing like the sharp, succinct identity characteristic of the lines, forms and colors of a landscape, real or pictured, nothing analogous to the palpable sound groups that music and the human voice produce. In this matter of definite identification, sight is peculiarly fortunate. So comprehensive, so objectively reliable and definite are the facts yielded by the eye, that the "visible" world and the "actual" world readily come to be regarded as coincident. So that the second aspect augments the first in accounting for the utility of sight impressions in representative arts; and the same aspect further explains poetry's constant recourse to ideas of colors, as being preëminent in reproductive efficiency.

As *Sprachsinne* par excellence, the higher senses have that interpretative aptitude that has already been alluded to, the impressions that they mediate are unusually qualified as expressional concomitants of emotion.<sup>9</sup> To such concomitants constant recourse is had in art, particularly in serious poetic art, where the varying phases of man's struggle with his environment constitute the dominant theme. Through direct production of human speech, through reproduction of colors in countenance and dress, through suggestion of complexional and vocal

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<sup>8</sup> Volkelt, *Syst. d. Aesth.*, I, pp. 99 ff.

<sup>9</sup> See above, p. 64, footnote 3.

modulations, of attitudes, gestures and grimaces, further aided by reproductions of nature's visible and audible phenomena, the poet has a splendid array of means for presenting human character and passion.

The scientific investigation of the color sense has given rise to much controversy with respect to the ethnological diffusion and age of color perception. There is good evidence that a fairly advanced stage of this perception descended to man from his vertebrate ancestors; also that the earliest historical nations possessed a clear discrimination of the chief prismatic hues, although their literature reveals limitation and uncertainty in the matter of color terminology.<sup>10</sup>

Color pleasure, even in its more refined forms, was formerly ascribed in part to the structure of the eye, making certain modifications of light's rays more pleasurable than others. So the commoner hues of nature were believed to possess an intrinsic pleasure value owing to agreeable stimulations of the primitive sensibility of the eye.<sup>11</sup> There is no doubt, however, that associated ideas form an important part of our color feelings. In the first place, the early teleological function of colors may account in some degree for their charm. Our delight in particular hues may root partially in dim

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<sup>10</sup> This is in brief the result of the investigation of Grant Allen (*The Colour-Sense*, Boston, 1879) and of Marty (*D. Frage nach. d. geschichtl. Entw. d. Farbensinnes*, Wien, 1879) in refutation of the contention of L. Geiger, Gladstone and Hugo Magnus, that the human color sense had been developed within historical time. Marty is given credit for first emphasizing the important distinction between the capacity for gross color impression on the one hand and cultivated color feeling on the other. Color feeling has unquestionably undergone modification, not to say refinement, during the historical period. Cf. Dr. Max Schasler, *Die Farbenwelt*, 1883, published in *Wissenschaftl. Vorträge*, XVIII Serie, Hft. 409-10, p. 101; Marty, in above work, pp. 47 ff.; Stumpf, *Tonpsychologie*, Leipzig, 1883, I, p. 344.

<sup>11</sup> Bain, *English Comp. and Rhet.*, London, 1869, p. 215.



transmissions of ancestral attachments. Such transmitted attachments may help to explain the prominence of red, orange, yellow and blue in the naïve, uncultivated enjoyment of color. Moreover, there may be even in cultivated appreciation some remnant of that gross, primitive attraction exerted by color through its association with life-sustaining foods. The gradual eclipse of this organic association and the increasing prominence of the motive of adornment have attended the rise of the primitive color pleasure to a recognized æsthetic grade.

The older primitive associations have yielded to more refined associative factors, which in combination with the direct visual effects measurably augment the sensuous charm. Thus the colors associated with personality, those connected with physical beauty, with health, youth, feminine charm, exert a fascination that transcends the primary impressions of sight.<sup>12</sup> Color combinations such as are afforded by nature in silvery reflections of running water, in shadows and images upon a lake's quiet surface, in optical witcheries of sunlight filtering through foliage, awaken states of mind in which bodily excitement is only one factor. The distinct emotional tone of warm shades and of strong color contrasts on the one hand, as compared with subdued color combinations and blended tints on the other, suggests the presence of secondary associative factors largely of the personal type, though conceivably in part of remoter ancestral origin.

A study of the colors affected by man in various periods of culture reveals a general development that is characterized by qualitative refinement and quantitative extension.<sup>13</sup> In a general way the progress has been

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<sup>12</sup> Bain, *The Emotions and The Will*, New York, 1888, pp. 241 ff.

<sup>13</sup> The following summary sketch of the development of

from crude delight in brilliancy and lustre to revelry in the intensely luminous hues, and thence by degrees to refined appreciation of subdued and tempered shades. Causally related with this is the extension of color interest from the brightly tinted objects of food to those that please the eye without ministering to bodily needs; from fruits, for instance, to blossoms and insects, to feathers, pebbles and shells, to gems and precious metals. An important stage in the zest for color is reached when objects are artificially stained or dyed through the application of pigments. Thus by cultivation of old domain and conquest of new, the enjoyment of color has gradually risen to high estate. An extended service in capacities of varying dignity has marked this gradual elevation. From an utilitarian office as auxiliary to bodily sustenance, color pleasure has steadily risen to the more genteel function of adornment, both of person and of abode, until the color sense of today is one of the least material factors of our nature, one of the highest assets of æsthetic breeding, one of the chief sources of pleasure in nature and art.

The growth of man's color vocabulary has kept pace but imperfectly with the development of his color appreciation. Their undeveloped terminology led Gladstone into the unwarranted inference of an untrained sense of color on the part of the Homeric bards.<sup>14</sup> Later investigators have made it practically certain that peoples endowed with discriminating appreciation of green and blue, for example, may not have adequate linguistic equipment for differentiating these colors. Though there may still be some dispute respecting the color apprecia-

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the color sense is based upon Grant Allen's treatment, as presented in his "The Colour-Sense," Ch. XII.

<sup>14</sup> Cf. A. G. Keller, Homeric Society, New York, 1902, p. 76.

tion of early historical peoples, there are ample data available for ascertaining what concrete color objects chiefly engaged them. The Homeric bards, for instance, reveal leading concern in colors of garb, animals and ships; the elusive, indefinite hues of Nature as displayed in her broader aspects such as sea, sky, earth, are mentioned, and yet there is no distinct reference to the "blue" of the heavens and the ocean, or to the "green" of foliage.<sup>15</sup> The enumeration of concrete objects of color contained in the Chronicles of the Hebrew Kings argues a fairly substantial equipment for color notation.<sup>16</sup> Scriptural passages such as the first chapter of Ezekiel reveal a color sense far from blunt and anything but a limited terminology. Yet a fair demonstration of the superiority of modern color nomenclature over that of ancient days will be had if a biblical account of Solomon's Temple—with its recurrence of "blue" and "purple" and "scarlet"—be set over against a typical color passage from any one of a score of representative modern poets. Shelley, Keats, Tennyson, Swinburne, would afford instance after instance of the richness of English color symbolism. No less rich in colors are the works of the modern German poets. Among Germany's greater literary artists of the last century and a half, Lessing stands well-nigh isolated in his faint color sense.<sup>17</sup> Passages from Voss, Goethe, Schiller, Uhland, the leading

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<sup>15</sup> Grant Allen, *Colour-Sense*, pp. 268 ff.; A. G. Keller, *Homeric Society*, 75-6.

<sup>16</sup> Grant Allen, *Colour-Sense*, pp. 273 ff.

<sup>17</sup> Cf. Edward Thorstenberg, *Lessing's Appreciation of Color as an Element of Effect in Poetry*, Yale Dissertation, 1904. This investigation, based upon a minute analysis of Lessing's complete works, conclusively proves that Lessing lacked spontaneous feeling for color, that his early indifference gradually grew to the undisguised dislike of colors that is evinced in his *Laokoon*.

older and younger Romanticists, would supply adequate evidence—were evidence necessary—of the color opulence of German poetry. The prominence of color impressions as poetic media is increasing, if anything, among German writers, and this must necessarily stimulate the development and the refinement of the poetic color vocabulary. Sudermann and Hauptmann are pronounced colorists. Enumeration of all the striking instances of color in Hauptmann, would include passages from many of his plays. Not only are the speeches of Hauptmann's prominent characters often rich in color—recall, for instance, *Hanneles Himmelfahrt* and *Die Versunkene Glocke*—but the scenic and personal descriptions, the elaborate stage details at the beginning of each act, frequently abound in reference to concrete objects of color. *Die Weber*, especially the introductory pictures of Acts II, IV and V, are good cases in point. Persistent appeal to the color sense and recourse to color imagery are characteristic of a large proportion of current literary productions in Germany. The influence of Naturalism has been further to encourage the traditional tendency, to the end that we frequently observe in the writers of the day an extraordinary virtuosity in verbal reproduction of the most elusive refinements of lights and colors. Noteworthy is the persistence of the teleologic principle in an artistic sense; the colors are made to subserve definite ends, to set off and in a measure to condition the human emotions portrayed. E. von Keyserling's *Dumala* well illustrates the frank conscientiousness with which many a modern German writer adjusts nature's color effects to man's moods. Whether virtuosity does not now and again carry the modern writer beyond the limits of judicious moderation is, for the present, beside the point.

The color sense on its linguistic side is of importance in literary criticism as bearing directly upon the subject of poetic expression. Color terms were originally all concrete object-names, and they retain for most of us their primitive substantive fibre—however logician and psychologist may regard them.<sup>18</sup> It follows that the color element may throw helpful light upon matter and manner of a poet's imagination, upon objectivity and sensuousness of style, upon primitiveness and cultivation and indirectly therefore upon virility and refinement of diction.

We have emphasized elsewhere the abundance of sensuous symbolism in Hebbel's lyric poems. With all his passion for soul problems and his inborn fondness for delving into the mysteries of existence, Hebbel yet instinctively employed as the chief medium of his thought terms taken from the world of sense.

The mere numerical preponderance of color terms among his sensuous symbols would not in itself indicate any departure from normal perceptual habit. But there is abundant evidence in the lyrics that the luminous manifestations of the external world appealed to Hebbel with extraordinary intensity. We find instance after instance where color and light are either exclusively selected or where these elements are accorded unmistakable preëminence:

“Auf steht die Jungfrau, bleich und krank,  
Und tritt zu ihrem Kleiderschrank,  
Und was sie aus dem Schranke nimmt,  
Das glüht und leuchtet, glänzt und flimmt.

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<sup>18</sup> Grant Allen, *The Colour-Sense*, pp. 250 ff. Marty, *Die Frage nach d. geschicht. Entw. d. Farbensinnes*, pp. 146-7.

Die bleiche Jungfrau hängt sich stumm  
 Das funkelnde Geschmeide um,  
 Ein weisses Kleid, fast schauerlich,  
 Schlingt um die edeln Glieder sich.  
 Und auf dem Tische, klar und rein,  
 Blinkt in Kristall ein dunkler Wein,  
 Ein Silber- und ein Goldpocal  
 Dabei, wie für ein festlich Mahl.  
 Sie tritt zum Spiegel, fest und schnell,  
 Ihr Bild stralt ihr entgegen hell,  
 Unheimlich lächelt sie sich an,  
 Zum blanken Tische tritt sie dann."

*Hochzeit*, ls. 3-6; 13-24 (VII, 128)

True, the nature of the subject, the actual predominance of color attributes in the thing described may account for the eighteen color terms that appear in the above description. The determining factor however is not the subject itself but the poet's perception of it. Often where other attributes are equally salient, precedence is given to colors. They appear prominently in descriptions where their omission would scarcely be noted, thus acquiring added expressiveness from the surprise they afford. The ballads and romances are studded with them; often cropping out here in some minor feature, some incidental trait, their lively imagery quickens the recital of vague and visionary deeds.<sup>19</sup> On every hand

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19 "Dunkelroth im Morgenlicht  
 Glüh'n des Schlosses blanke Zinnen"

*Ritter Fortunat*, 5-6 (VII, 88)

"Wenn die Scheere in den Haaren  
 Und das Beil im Nacken blitzt"

*Vater Unser*, 19-20 (VI, 169)

Cf. also *Vater Unser* 1; 13-4 (VI, 169). Similar allusions occur in: *Vater und Sohn*, 9-12; 37-40 (VI, 427); *Wohin so flink*, 25-32 (VI, 441); *Wiedersehen*, throughout (VII, 109); *Der Haideknabe*, 10 (VI, 166); *Eine moderne Ballade*, 1-4; 21-8 (VII, 188).



we have naïve expression of this preference for colors. "Die Busenblumen bunt und klar" Hebbel writes in the poem *Das Kind* (VI, 189, l. 7), again selecting the color of the flowers, although fragrance and delicate form might have been quite as appropriate, for the flowers adorn a dead mother's bosom. Presumably a child would be most attracted even here by the hues of the blossoms, and it is with a child's sentiments that this poem deals. Indeed Hebbel responds to the sensations of color with a naïve eagerness somewhat akin to a child's, a childlike susceptibility to such impressions characterizes his fancy throughout and imparts a blitheness even to his more abstract creations:

"Ich will das rohe Feuer nicht,  
 Das, durch kein Maass zurückgehalten,  
 Hervor, wie aus der Hölle, bricht,  
 Um gleich dem Element zu walten;  
 Ich will den Funken aus den Höh'n,  
 Der sanft der Seele sich verbündet  
 Und langsam wachsend, immer schön,  
 Zuletzt zur Flamme sich entzündet:  
 Zur Flamme, die den Leib durchstrahlt,  
 Ihn nicht verzehrt in blindem Toben,  
 Und uns im reinsten Purpur malt,  
 Wie sich Natur und Geist verwoben,  
 Als wär' zum ersten Mal ein Stern  
 In menschlicher Gestalt erschienen," etc., etc.  
*Auf die Deutsche Künstlerin*, 1-14 (VI, 282)<sup>20</sup>

If Hebbel's colors be isolated, one is impressed with their uniform persistency. Dividing the entire epoch of

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<sup>20</sup> Cf. also *Gränze des Denkens* (VI, 446); *Der Mensch und die Güter des Lebens* (VI, 445); *Der Phönix* (VI, 331); *Das Licht will sich verstecken* (VII, 173). The following passage from the diaries further illustrates the point just made: "Was Styl in der Kunst ist, das begreifen die Leute am wenigsten. So in der Tragödie, dass die Idee im ersten Act als

Hebbel's poetic productivity—from 1828 till his death in 1863—into periods of approximately equal time-lengths, and isolating the color terms in the poems of the respective periods, we shall find that there is but slight variation in the frequency of these color terms.

For example, we may make a four-period division. The decade 1828-1838, which covers Hebbel's lyrical apprenticeship, may serve as time unit. Hebbel's whole poetic career contains three and a half of such periods, the last one breaking off midway, at the noon of the poet's maturity. The first of these four time sections shows the highest proportion of color terms, roughly one in eight lines. There is a slight decrease in the decade 1838-1848, the proportion being one in nine lines, which is followed by more marked decrease for the decade 1848-1858, one in twelve lines. The closing five years afford adequate basis for a projection covering the time lacking to round out the decade. In this closing period the proportion swings back to a median between the mark of the first and that of the third period, namely one in ten lines. Thus upon the basis of a time division that regards in a general way the stages of Hebbel's poetic development, the marked employment of colors appears to be fairly sustained.

The consideration of the qualitative characteristics of Hebbel's colors affords further instructive data. In this connection one is struck with the frequency of terms bearing on brilliancy and luminosity, such as *Helle*, *Licht*, *Glut*, *Glanz*, *Flamme*, *Strahl*, *Schein*, *Feuer*, *Funke*.

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zuckendes Licht, im zweiten als Stern, der mit Nebeln kämpft, im dritten als dämmernder Mond, im vierten als stralende Sonne, die Keiner mehr verläugnen kann, und im fünften als verzehrender und zerstörender Komet hervortreten muss—dass werden sie nie fassen. Sentenzen werden ihnen immer besser zum Verständniss helfen," Tgb. II, 2897.

These occur sometimes as substantives, sometimes as verbs and as adjectives, with corresponding change of form: *leuchten*, *glühen*, *funkeln*, *flimmen*, *glänzend*, *strahlend*, *funkelnd*, etc. Frequent too are terms that suggest reflected glitter, or lustre: *blank*, *blinken*, *prangen*, *schimmern*. Among the colors proper, *rot*, *gold*, *blau*, *weiss* are most often mentioned—again colors of relatively high luminous intensity. On the other hand there is constant reference to darkness, to shadow, dusk and gloom. Hebbel often conjures with words like *finster*, *düster*, *dunkel*, *dämmern*, *trüb*—sometimes in combination with the compatible sombre colors *schwarz*, *grau*, or the more ghastly *blass* and *bleich*. Still other common color symbols are the less definite *bunt*, *klar* and *rein*.<sup>21</sup>

In his chapter on the growth of the color vocabulary,<sup>22</sup> Grant Allen employs as a standard of comparison the color vocabulary of Swinburne's "Poems and Ballads," as being representative "of the spirit of traditional poetry in its purest form." Allen has found that of the 445 color terms employed by Swinburne, shades at the red end of the spectrum constitute 73 per cent. Of this, pure

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<sup>21</sup> Hebbel's color usage differs materially from that of the Romanticist Tieck. With the latter, the less definite forms of visible light are often alluded to. *Schein* occurs much more frequently than the more sensuous *Funke*, *Flamme*, *Strahl*. Tieck's favorite colors are *rot*, *golden*, *blau*, *grün* (the latter is seldom lacking in his landscape pictures). In poems that by a quaint conceit portray the character and temperament of the various musical instruments, the color allusions become conspicuously frequent and rich. The prodigality of Tieck's colors, the too obvious contrivance of most of the color groupings, and the confusing unreality of the colors in his landscapes, due to the willful selection of startling shades—these are among the more conspicuous marks of Tieck's style. See Ludwig Tiecks Lyrik, Wilh. Miessner, Litterar-historische Forschungen, XXIV Heft, Berlin, 1902.

<sup>22</sup> Grant Allen, *The Colour-Sense*, Ch. XII.

reds (including rosy, crimson, sanguine, ruddy, and scarlet) contribute 36 per cent; yellow (including gold) 32 per cent; and purple 5 per cent. The violet-end spectral hues—blue, violet, green—furnish 110 terms or 24 per cent. This gives marked prominence to the warm colors.

In the poems taken as basis of our investigation, Hebbel employs in all 278 color terms proper.<sup>23</sup> The warm colors supply approximately half of these, 144 terms or 52 per cent. The colder blues and greens occur 29 times each, thus supplying 21 per cent of the total. The balance is made up by the colors *weiss* (27 times), *schwarz* (23 times), *grau* (14 times), *braun* (8 times), and *silber* (4 times).

It will be observed that while Swinburne has over three times as many warm colors as cold, Hebbel employs less than two and one half times as many. Furthermore, the whites and blacks, the grays and browns, of which no mention is made in Swinburne, aggregate 72 cases in Hebbel. Whereas pink does not appear in Swinburne, *rosa* occurs six times in Hebbel.

In other respects the two poets exhibit substantial agreement in usage. Both omit reference to orange, lilac, azure, saffron and lavender. Both allude most frequently to red. So that while Hebbel displays a trifle more variety, like Swinburne he shows preference for the colors that suggest the general aspect rather than those that render the more delicate refinements of objects. Hebbel thus reflects, quite as well as Swinburne, the old folk-poetry "with its relatively poor but strong vocabulary, its preference for bold outline to finished detail."<sup>24</sup>

<sup>23</sup> The whole number of color and light terms used by Hebbel in the poems examined, including colored lights and colors proper, is 1341.

<sup>24</sup> Grant Allen, *The Colour-Sense*, pp. 264 ff.

Recent investigations of the color element in the poetry of Goethe, Schiller, Shakespeare, Richard Wagner and others were overlooked by us until our own "Studies" were virtually finished.<sup>25</sup> We regret this oversight the more since the statistical methods developed in these other investigations might profitably have been followed in our own tabulations, and the uniform presentation thus secured would have enabled an extended comparison of results. As it is, we can only compare cursorily certain features brought out in the different investigations with our own results in so far as divergent methods of grouping and statistical calculation do not invalidate such comparison.

As regards the abundance of visual data among the poets investigated, Franck's and Groos' researches permit the following generalizations. Shakespeare's narrative poems have a larger percentage of visual allusions than Spenser's *Faerie Queen*. The lyrics of Schiller's youth show relatively more frequent resort to visual impressions than do Shakespeare's sonnets and poems. Byron, as far as examined, is about on a par with Shakespeare, while Goethe, strange to say, falls far below the average. The most recent German lyric poetry reveals astonishing fondness for the qualities associated with light and color. The sonnets in Albert H. Rausche's

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<sup>25</sup> Ludwig Franck, *Statistische Untersuchungen über die Verwendung der Farben in den Dichtungen Goethes*, Giessen, 1909. Karl and Marie Groos, *Die optischen Qualitäten in der Lyrik Schillers*, *Zeitschrift für Aesthetik*, 1909, S. 559-71. Karl Groos, Ilse Netto und Marie Groos, *Die Sinnesdaten im "Ring des Nibelungen"*, *Archiv für die Gesamte Psychologie*, XXII Band, 4 Heft, S. 401 ff. Karl Groos und Ilse Netto, *Ueber die visuellen Sinneseindrücke in Shakespeares lyrischen Dichtungen*, *Englische Studien*, 43 Bd., 1911, S. 27 ff. Moritz Katz, *Die Schilderung des musikalischen Eindrucks bei Schumann*, Hoffmann und Tietz, *Zeitschrift für angewandte Psychologie*, 5 Band, 1911.

*Buch für Tristan*, 1909, have, according to Groos, relatively five times as many allusions to visual qualities as Shakespeare's sonnets. It is safe to assume on the basis of our examples and illustrations from Hebbel that he approaches the modern poets in his constant resort to visual media.

Groos estimates that the bright colors<sup>26</sup> constitute on the average between one fourth and one fifth of the total of optic qualities mentioned in the poetry that he and others have examined. Hebbel's employment of these hues is a trifle below the average of frequency. It is noteworthy that in the text of Wagner's "Ring des Nibelungen," in which allusions to light and color are very abundant, the bright colors form but one twenty-fourth of the total.

Red persists as the most popular color with the poets. This color abounds in Shakespeare's sonnets, where it forms 16 per cent of the visual data introduced. The percentage is equally high with Schiller in the lyrics of his first period, that is, his youth. With Goethe, green is almost as prominent as red in the early lyrics, and quite surpasses red in the lyrics of his maturity. Red is decidedly a favorite hue with Hebbel. Of the 278 colors that he employs, 83 are red or its associated hues.

The neutral colors<sup>27</sup> rank next in prominence after red in Shakespeare, Schiller in his third or mature period and Goethe throughout his entire productivity as far as

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<sup>26</sup> The term "bright" colors is here used for "bunte Farben" as employed in the statistical researches mentioned. Included in this group are *rot, blau, grün, purpur, rosen, gelb, bunt, farbig*. Hebbel's way of using *gold, golden*, etc., seemed to warrant the inclusion of this term in the list of bright colors. We have so included it in the computation of his "bunte Farben."

<sup>27</sup> Groos used "neutrale Farben" to include *weiss, grau, schwarz, hell, dunkel*.



tested. With Hebbel these colors comprise but 175 of the total 1340 visual allusions occurring in his lyrics.

The visual phenomena designated by Groos as the "Glanz, Glut, Schein" group generally fall below the neutral colors in point of frequency. This is the case in Shakespeare's sonnets, in Spenser, in Goethe throughout and in Schiller's third period. By contrast, the "Glanz" group slightly surpasses the neutral hues numerically in Schiller's first period, increases this predominance in Goethe's *Faust*, Part II, and reaches astonishing preëminence in the writings of E. T. A. Hoffmann, Tieck and Schumann. Table B below records the status in Hebbel's poems.<sup>28</sup> A comparison of the figures for Wagner and for Hebbel reveals a close resemblance between the two men in this particular. In the "Ring," the "Glanz" terms comprise 49 per cent of all visual phenomena mentioned; with Hebbel, approximately 49.6 per cent. Comparing the vocabularies, we observe that in *Faust II* Goethe employs 18 distinct designations for the phenomena of this type. Wagner in his "Ring" has 23 different expressions, while Hebbel's allusions as listed in Table B have about the same number as Wagner's.

The partiality to "Glanz" and the like may be rooted in a peculiar suitability of images associated with gleaming, glowing and burning for the suggestion of "fine frenzy." Hence their prominence in descriptions of the rhapsodic type, flights of spiritual exaltation, ecstatic states awakened by the hearing of music or by impassioned yet profound visions such as inspired Hebbel at times. The singular congeniality of radiance and lustre, of glowing and flashing with resplendent imagery steeped in religious ardor is well exhibited in the per-fervid hymn of our poet Oliver Wendell Holmes:

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<sup>28</sup> See p. 145.

1. 1      Lord of all being! Throned afar,  
           Thy glory *flames* from *sun* and *star*;  
 1. 5      *Sun* of our life, Thy quickening *ray*  
           Sheds on our path the *glow* of day;  
           *Star* of our hope, thy *softened light*  
           Cheers the long watches of the night.  
 1. 10     Our noontide is thy gracious *dawn*;  
           Our *rainbow* arch Thy mercy's sign;  
 1. 13     Lord of our life, below, above,  
           Whose *light* is truth, whose warmth is love,  
           Before thy *ever-blazing* throne  
           We ask no *lustre* of our own.  
           Grant us Thy truth, to make us free,  
           And *kindling hearts* that *burn* for thee,  
 1. 20     One holy *light*, one heavenly *flame*!

The relative frequency of the "dunkel" and "hell" terms affords the basis for an interesting comparison of the poetry examined. Thus Wagner employs *hell* and allied expressions more often than *dunkel* and its associated qualities, whereas Spenser as well as Goethe and Schiller in their youth show preference for *dunkel*. Table C below shows the status in Hebbel's usage.<sup>29</sup> The five most important expressions of the "dunkel" variety in Hebbel's poems aggregate roughly 172 instances. These are distributed as follows: *dunkel* 76, *düster* 28, *fnster* 28, *Schatten* 22, *trüb* 18. Over against this there are 158 references in Hebbel's poems to qualities that are the reverse of "dunkel." The chief expressions of this type are *bleich* 49, *hell* 45, *blass* 22, *klar* 20, *blank* 16, *blond* 6. If we include *rein* 12, and *frisch* 7 the total is increased to 177. So that Hebbel shows about an equal interest for the "dunkel" and the "hell" phenomena.

By way of summary we may compare Hebbel's visual

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<sup>29</sup> See p. 157.

data with Wagner's as follows: Both poets show distinct preference for optic as against acoustic phenomena, the preponderance of optic qualities being especially marked in the case of Wagner. Hebbel's employment of the "bright" colors falls but slightly below the average estimates of Groos, whereas Wagner's "Ring" is characterized by an exceptional tendency to avoid "bunte Farben." Hebbel does not use the "neutral" colors with the frequency customary with most poets, but he stands upon the same plane with Wagner in the extraordinarily large number of allusions to "Glanz, Glut, Schein."

In the matter of the specific colors employed, no marked change is observable in the different stages of Hebbel's career. The glaring colors that appear in his early verse had apparently lost for him little of their fascination in the years of maturity. The gleams and flashes, the intense reds and golds assume practically the same prominence in the successive periods. Similarly no epoch displays in contrast with others any exceptional preference for the more quiet tints. From stage to stage there is substantial equivalence, both as regards the number of color terms in general and as regards the occurrence of specific hues.

It must be emphasized that this numerical equivalence does not reflect the color employment of certain arbitrarily selected poems merely; rather does it represent quite faithfully the general tendency of the respective stages. Brilliancy, lustre, intense shades as well as certain sombre colors characterize the majority of his poems of the early and middle period. The same color features dominate a large number of his late, even his latest poems. As evidence of this late continuance numerous poems might be cited; any extended list would be sure to include *Der Princess Marie Wittgenstein* (1858); *Das Geheim-*

*niss der Schönheit* (1859); *Drei Schwestern* (1859); *Auf ein sehr schönes junges Mädchen* (1862); *Lustig tritt ein schöner Knabe* (1863).<sup>30</sup> We may then posit, as the first observation, that Hebbel's colors are practically uniform both as to number and as to specific variety. This observation, which rests upon the colors in their numerical isolation, is borne out by the investigation of their structural part in Hebbel's lyric poetry both early and late. The inference is therefore warranted that with Hebbel the color love was innate, that his poetic expression of it was in the main instinctive and not derived. As his colors were not the borrowed airs of youth, so they were not later discarded as unbecoming to the soberer demeanor of manhood.

Our analysis thus far has been qualitative in so far as it has noted the varieties of color and light that appear in the lyrics. We now proceed to a quantitative analysis, to an enumeration of the concrete color objects in the poet's environment that stimulated him both through their sensuous beauty and their spiritual import.

### Nature

The diaries exhibit Hebbel's susceptibility to elemental grandeurs of the heavens and of heavenly bodies. Intense blue of sky filled him with a childlike gleefulness that breaks through in a number of poems.<sup>31</sup> He shares with poets of his own and other lands a deep passion for glories of sunrise or sunset, for the solace of evening's lingering lights, for the terrifying beauty of lightning and the enchantment of star-studded night.<sup>32</sup> Nor are

<sup>30</sup> VI, 403; VI, 404; VI, 405; VI, 426; VI, 437.

<sup>31</sup> Tgb. III, 3318, p. 19.

<sup>32</sup> Sunrise or sunset, Tgb. I, 192; 268; 314; 341; 460; Tgb. II, 2839, ls. 63 ff.; 2923. Lightning flashes, Tgb. IV, 5391; Tgb. I, 327; 337; 841. Starry gleams, Tgb. I, 841; 1246; 1349;

less brilliant illuminations unappreciated,—cold, leaden sky broken by shafts of dull, brazen light, where the sun sifts through translucent clouds.<sup>33</sup> Brief allusion as well as more detailed picture attest something beside vividness of impression, even the earliest descriptions exhibiting susceptibility alike to intrinsic and to borrowed charm of color. The fancies awakened by low, solitary sun, flooding lonely sea with undulating fire, well illustrate the stimulus afforded by impressions of celestial light.<sup>34</sup> What raises such spiritualized impressions high above prosaic reflection is the intensity that accompanies them. Reflective fantasy steeped in emotion, converting prosaic abstraction into “ahnungsreiche Natur- und Seelenmomente,” stamps the bulk of Hebbel’s nature poems, which are fervid though conceptual, passionate though at times definitely thematic. From the very first his intoxication must have been in part a delight by thought supplied. In his early home he must often have been awed or transported by the sublime phases of celestial coloring, so that these became for him the gateway to a poetic paradise. Such experience left powerful impressions, which could be ideally reproduced. We know that he was initiated into the mysteries and the beauties of poetry in childhood while reading aloud to his mother from Paul Gerhardt’s hymn the verses beginning, “Die goldnen Sternlein prangen am blauen Himmelssaal.”<sup>35</sup>

It is imperative to bear this double aspect of Hebbel’s lights constantly in mind, to realize continually that in his own experience sky colors blend in extraordinary

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1401; 1676. Moonlight, Tgb. I, 338; 1349; 1702; 1702 b; Tgb. IV, 5391.

<sup>33</sup> Tgb. IV, 5283.

<sup>34</sup> Tgb. I, 119. Cf. also the description of Paris, II, 2839, 1s. 63 ff.

<sup>35</sup> Tgb. I, 134.

measure with colors from lands unseen. Such "illustration" is utilized with great success in the lyric poems, and while the illuminations seldom have the elaborate grandeur of Shelley's, they have often a simple power by reason of their very brevity of detail. Beside revelling in these lights themselves, Hebbel is impressed by the lustre of things terrestrial when exposed to such lights. We have striking illustrations of this kind in the diaries: a church tower plunged by the setting sun into flaming contrast with the deepening gloom of things around; bands of red sunlight that pierce the forest, refining brown tree-stumps into dark gold, ennobling dripping rain into gems.<sup>36</sup> Once lodged, such impressions are apt to be indelible, sometimes entering years after into scene or song.<sup>37</sup> It is the same with the less spectacular phases of color in heaven and earth. The sonnet to Ludwig Uhland suggests nature's softer lights, which charm by some power in them to touch objects with a strange enchanting sheen:

“Wie, wenn die Dämmerung das bunte Leben  
 Schon in den düstergrauen Schleier hüllt,  
 Ein letzter Stral dem Abendroth entquillt,  
 In welchem die Gestalten sanft verschweben;

“Da grünt der Hain, wie nie zuvor, da heben  
 Die Blumen sich, wie nimmer, schön und mild,  
 Da scheint sich in ein zauberisch Gefild  
 Der Himmel mit der Erde zu verweben,” etc.

*An Ludwig Uhland, 1-8 (VII, 99)*

<sup>36</sup> Tgb. III, 5210 (Nov. 26, 1853). Tgb. IV, 5313 (July 26, 1854). Tgb. IV, 5283 (July 26, 1854).

<sup>37</sup> Cf. *Der letzte Baum*, VI, 411; Wien, July 28, 1860. See *Vorfrühling*, VI, 228. Also Tgb. I, 1361: “Draussen ist wahrhaft goldener Sonnenschein, der in einem mir schräg gegenüber liegenden Gärtchen einen kleinen Baum, der noch immer hartnäckig seine Blätterkrone fest hält, feenhaft lieblich bescheint. Es könnten Frühlingsträume in mir aufkommen. . . .”



The artistic rigor that injects nothing gratuitously, observable to a degree in Hebbel's elemental lights, also appears in the colors of his landscapes. A dramatic quality inheres in many of the scenes pictured for us, because as background of the situations supposed they stand in sympathetic or antipathetic relations with the dominant mood. In some of the earliest of the landscapes the suspicion of conventionality is unavoidable, but as Hebbel matures we note in these descriptions the ever firmer touch of individual power, revealed chiefly in a trend toward closeness, in an impressionistic tendency to suggest by a few strokes.

This economy of detail helps appreciably toward securing the quality that most distinguishes Hebbel's nature pictures. Always an emotional light plays over these pictures, as though issuing from a presence in them of some spirit intimately akin with human life. This modern manner of emotionalizing nature was essentially retained by Hebbel even after Uhland taught him not to project poetic feeling into, but to evoke it out of nature.<sup>38</sup> In this obscure formula there lies expressed Hebbel's early solution of the problem as to the subjective element in nature poetry. Whatever it may have meant with him in theory, in practice this formula appears but to denote the distinction between a lower and a higher conceptual intensity, between a partial, extrinsic impression of a thing and an intrinsic, "plenary sense" of it. To judge from Hebbel's poems written after this formula was expressed, he no longer aims to dominate a given matter reflectively, but to be dominated by it intuitively, to be subsumed through communion with it in

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<sup>38</sup> "... dass der Dichter nicht in die Natur hinein- sondern aus ihr heraus dichten müsse." (Tgb. I, 136, p. 29, foot.)

a higher, more comprehensive Ideal Entity.<sup>39</sup> The peculiar quality of such emotionalizing of nature—*Dichten aus ihr heraus*—is not always appreciable. In Hebbel's poems the quality is sometimes present where overlooked, or mistaken for something else and summarily named the supernatural, or the mystical. The *sub*-natural would be a more fitting designation, more conformable to Hebbel's definition. Many of his unpretentious poems unfold a new meaning and a strange beauty, when their lights and colors become expressive media of that "plenary sense of things," that other "Self" manifest in Nature and emerging to commune with its counter-self manifest in Man. And so Hebbel's woods and fields and flowers often display more than physical beauty through their colors, for we are conscious at times of a secondary halo irradiating and transfiguring the simpler impressions. Of this poetic emergence of Nature's soul we have a beautiful phase in the peculiar affection that Hebbel everywhere expresses for flowers. How their colors and forms enrich life! The spiritual sweetness that is distilled by their fragrance may move even cold and barren natures to momentary tenderness. In Hebbel's *Nibelungen* he lets Brunhilde utter her surprised delight when she sees for the first time the flowers that our poet knew and loved. The colors of the sky, the stillness of the air, the hues and scent of the violet inspire prophetic musings in the soul of this northern Princess as the smiling southern landscape for the first time greets her eyes. And as if a new source of self were revealed to her, Brunhilde

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<sup>39</sup> This distinction between "dominating" and "being dominated," as characteristic of intellection and intuition respectively, is implied in such passages as: Tgb. I, 641, p. 142, ls. 2-4; cf. also Tgb. I, 466; 1460; 1741, ls. 105 ff.; Tgb. II, 2648.

yields to a moment's gentleness that she doubtless supposed foreign to her nature:

Brunhild.

Das sind wohl Blumen? Roth und Gelb und Grün!

Kriemhild.

Du sahst sie nie und kennst die Farben doch?

. . . . .

So weisst Du nichts vom Duft! (Sie pflückt ihr ein Veilchen.)

Brunhild.

O der ist schön!

Und diese kleine Blume haucht ihn aus,  
Die einz'ge die mein Auge nicht bemerkte?  
Der möcht' ich einen süßen Namen geben,  
Doch hat sie wohl schon einen.

Kriemhild.

Keine ist

Demütiger als sie . . . . .  
. . . . . und dennoch schmeichelt  
Sie Dir die ersten sanften Worte ab. . . . .

*Die Nibelungen II* (Siegfrieds Tod, ls. 1128 ff.)

### Animals

A conspicuous trait of Hebbel's nature is his passionate interest in brute creation. This interest is not the sportsman's or the naturalist's, it is rather the warm-hearted mortal's attachment to the dumb associates of his earthly lot, heightened by the rapture of the imaginative poet in whom the ways of certain common animals awakened intense musings.<sup>40</sup> There are memorials of this tender attachment scattered through the diaries, and

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<sup>40</sup> Walter Bagehot infers that Shakespeare was an out-of-doors man, combining natural sensibility with a sportsman's love of the chase. *Literary Studies, Shakespeare the Man.*

a number of Hebbel's poems are closely linked with the life of some household pet or some creature of wood or field. On the memorable journey afoot from München to Hamburg, Hebbel cheerfully carries his foot-sore poodle "Hänschen" a considerable part of the way. When his faithful dog "Sindsal" is stricken with blindness, the calamity wrings bitterest reflections from the poet. He is plunged into profound grief by the death of his squirrel, which is recorded in a pathetic entry in the diaries, and the beautiful poem *Geheimniss der Schönheit* owes its inspiration to Hebbel's admiration of this beloved pet.<sup>41</sup>

Descriptions of animal life in the diaries and in the poems display habitual recourse to color elements. Not only are the colors of skin, coat or plumage frequently noted, but a moment is expressly selected that presents these in some conspicuous phase of luminous refraction. So the squirrel is pictured leaping gracefully through the trees, the bright sunlight lending a tint of enchantment to the delightful scene.<sup>42</sup> So the doves are sighted flying in the glaring sunlight that strikes far up on the spire of St. Mark's.<sup>43</sup> He sketches a little summer scene for us, noting the gaudy bluebottle clinging to green pine tree, and yellow bird flitting about fields golden with hay.<sup>44</sup> The descriptions of animal life in the poems exhibit the same predilection for color and light effects; glistening scales of fishes darting about the boat's keel; glossy coat

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<sup>41</sup> Tgb. IV, 5639; 5701; 5704; 5736; 5775; 5937; 5938. See the poems *Geheimniss der Schönheit*, VI, 404; *Meisenglück*, VI, 284; *Das Hermelin*, VI, 264.

<sup>42</sup> Kuh, *Biographie Fried. Hebbels*, II, p. 677. Cf. Tgb. IV, 5928.

<sup>43</sup> Tgb. III, 5145. Cf. the metaphor applied to the personages in Schiller's *Wallenstein's Lager*: "all' diese Mücken und Ameisen tanzen im Sonnenstral," Tgb. IV, 5769, ls. 11-12.

<sup>44</sup> Tgb. IV, 5285.

of the kitten playing in the sunlight ; the swans' shimmering reflection in the dark water ; butterflies swarming in the golden sun :

" Manch Fischlein, blank und munter :—  
Umgaukelt keck den Gast "

*Der junge Schiffer*, 9-10 (VI, 145)

" Sieh, das Kätzchen kommt gesprungen,  
Wie es glänzt im Morgenstral !"

*Aus der Kindheit*, 13-4 (VI, 194)

" Zwei schimmernde Schwäne, sie schiffen daher,"

*Sie seh'n sich nicht wieder*, 3 (VI, 212)

" Nur leise strich ein weisser Schmetterling :"

*Sommerbild*, 6 (VI, 230)

" Nimm ihm mit dem blauen Ring seinen weissen Flügel"

*Der beste Liebesbrief*, 7-8 (VI, 285)

" Es wimmelte von Faltern im gold'nen Sonnenstral,"

*Ein Wald*, 51-2 (VI, 397)

## Man

In the diaries there are numerous personal descriptions, both of individuals and of groups, in which color qualities are conspicuous. Whether portrayal is confined chiefly to external features, or is extended to emotional and temperamental characteristics, invariably lights or colors or both serve to sharpen the image. The effect of such diary passages is to confirm the impression conveyed by the poems as a whole that colors were the first things to stimulate Hebbel's sense and fancy and the last things to fade from his memory. The pictures of single figures generally introduce color of eye and hair,

complexional tint, strange pallor or glow that lights the countenance as if from within.<sup>45</sup> Not infrequently the shade of dress is noticed, and this is particularly apt to occur when white predominates. The group pictures have recourse to the same elements, but are often enlivened by allusion to color objects in the environment, or to the extraordinary conditions of the illuminations, whether natural or artificial.<sup>46</sup> Under certain circumstances, such extraordinary illumination may become the dominant element of a picture. The striking description in the diaries of the performers at a Berlioz rehearsal, which vividly recalled scenes of his early life, well exemplifies the powerful effect of lights and colors upon Hebbel's fancy. Characteristically enough, Hebbel is stimulated far less by the sounds of the instruments than by the strange lights cast upon the players' faces by the flickering lamps:

“ . . . Ich hörte, freilich zerhackt und zerstückelt, schöne Musik und wurde durch die dämmernden Lampen, die von ihrem Licht röthlich beglänzten Gesichter der Orchester-Mitglieder und den im Anfang noch halb finstern Saal in meine Jugend zurückversetzt; sogar der Frost in den Füßen trug das Seinige dazu bei. In meinem Geburtsort wurden in der Adventzeit und an den hohen Festtagen der Christenheit Kirchen-Musiken aufgeführt; . . . Lampen, die mit der Finsterniss zu kämpfen schienen, weil ihre matten Flammen zitterten, verbreiteten ein röthliches Licht, das all den wohlbekannten Gesichtern in meinen Augen etwas Ueberirdisches verlieh und sie hoch über die anderen Menschen, die sich nach und nach hustend und räuspernd unter und neben mir einfanden, hinaushob, jede Bewegung, die sie machten, das Taschentuch, das der Organist zog, die Brille, die der Stadtmusikus aufsetzte, vor Allem aber

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<sup>45</sup> Tgb. I, 155.

<sup>46</sup> Tgb. I, 155.



die Noten-Bücher, wenn sie auf die Pulte gelegt wurden, hatte für mich etwas Religiöses. . . . Wenn ich mich jener Empfindungen jetzt erinnere, so muss ich sagen: ich schwamm im Element der Poesie, wo die Dinge nicht sind, was sie scheinen, und nicht scheinen, was sie sind, das Wunder der weltlichen Transsubstantiation vollbrachte sich in meinem Gemüth und alle Welten flossen durch einander. Gar abscheulich-nüchtern ward mir hinterher zu Muth, wenn die Lampen ausgelöscht und die Notenpulte weggesetzt wurden, wenn die Musiker sich zurückzogen, wenn ordinaire, verschnupfte Menschen die Orgel füllten und sich mit ihrem Gesangbuch blöckend dahin stellten, wo kurz zuvor Hörner und Hoboen im Lampenschein geheimnissvoll geblinkt und geklungen hatten, wenn dann der kleine pausbäckige Pastor auf die Kanzel stieg und allein das Wort nahm, und wenn noch obendrein Emilie ausblieb, Emilie in ihrem blauen Kleide, in die ich von meinem 4ten Jahre an verliebt war! . . . .” Tgb. II, 2867, ls. 3-10; 20-29; 35-49.

Man is of course a prominent issue with Hebbel in his poems, and so an especial interest attaches to the figure pictures. Here as in his nature pictures, Hebbel apparently regarded colors as especially adapted to convey his particular intuition of a personal subject or a situation. By strokes well judged the general physical type or the distinguishing feature is firmly caught, or a transient expression of countenance is fixed in the mind. The descriptions are brief, the details are confined to what is salient or characteristic. The colors, which here again are often the predominant attributes chosen, serve chiefly symbolic ends. They are employed as outward signs of what is within, as exponents of character, as concomitants of attendant mood, as portents of what is to befall. Color of hair, lustre of eye, tint of brow or cheeks or hand, not infrequently constitute a sensuous symbol about which as a nucleus are clustered impressions of

personality pensive or sprightly, of emotion playful or intense, of gay or sombre action, or of impending doom. In a volume of Freiligrath's poems, Hebbel frankly expresses greater admiration for a translation of a poem of Thomas Moore's than for all the original compositions in the book. In this poem the passionate maiden is portrayed through concrete symbols in which ideas of luminous impression abound.<sup>47</sup> As an analysis would tend to show, such symbolic portrayal of mood, temperament, character through terms of color is a distinctive feature of Hebbel's lyric style throughout the entire period of his productivity:

1. "viel blasse schöne Jungfrau'n gar,"  
*Wiedersehen*, 6 (VII, 134)
2. "Sie kommt zu dem weisen, finstern Mann"  
*Der Zauberer*, 5 (VII, 51)
3. ". . . . Bei'm Lampenlichte  
Sitzt sie, in die weisse Hand das Köpfchen  
Stützend, mit noch aufgeflochtenen Zöpfchen,  
Stillen Schmerz im blassen Angesichte."  
*Liebeszauber*, 25-8 (VI, 156)
4. "Und das Mädchen, das ihn streifte mit des Flammenauges Stral"  
*Die Spanierin*, 9-10 (VI, 176)
5. "in den blanken Locken scheint das Auge fortzublitzen."  
*Husaren-Werbung*, 35-6 (VI, 191)

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<sup>47</sup> The poem as translated employs the following light and color terms: *Sonnenkind*—in Aug' und Busen *Feuer*—*bleich*—*zündend*—*feurig*—*licht*—*purpurn* wallt—*Strahl* der *Sonne*—*Lichtnatur*—*lodern*—in Deiner . . . *glühenden* Pracht—im *Brande* vergehn—*angefacht*. Hebbel pronounces the description of the maiden "glänzend und glühend." The poem is quoted later in full [p. 298].



13. "Mit deinem Auge, deinem seelenvollen,  
Schaust du mich an, als wär's zum letzten Male;  
Dann seh' ich eine dunkle Thräne rollen,  
Kaum noch durchblitzt von seinem frommen  
Strale:"

*Stanzas auf ein Sicilianisches Schwesterpaar*, 1-4  
(VI, 215)

14. "Unter'm Baum im Sonnensstrale  
Liegt ein rothes, träges Kind."

*Unter'm Baum*, 1-2 (VI, 272)

To impute any considerable influence to rhyme in accounting for the abundant use of color and light in the figure descriptions would be unwarranted. Relatively few are the cases in which rhyme may have had at best even a possible effect upon the selection of attributes. One needs to read but little to discover Hebbel's unaffected bias for luminous elements and each new instance confirms the conviction that the constant recourse to colors as a medium of individualization cannot be attributed to the exigencies of rhyme. The application of colors in the figure descriptions is so pronounced as to verge on ascription to color of some manifestation of the human, some revelation of the soul life. It confirms the theory that Hebbel actually discerned more than mere sensuous properties in the sights and sounds of nature, that sensuous stimuli were for him a sacred medium, through which Nature enters into peculiar relations with her anointed prophets.

### Inanimate Objects

Hebbel was by no means indifferent to the color-objects of his inanimate environment. As he generally views these objects in their relations with persons, he is

presumably interested primarily in these personal relations rather than in the related objects themselves. That such objects lack interest for Hebbel when the link between them and human life is absent appears from his strong dislike for the displays at fairs, industrial exhibits and the like. Thus stripped of tender human association, machinery, furniture, fabrics seem to him to have smuggled their way into the realm of the beautiful. Some sort of mute personality, born of service during crises or impressive epochs of experience, must remove from things their mercenary stigma as objects of purchase and sale before they can attain to genuine poetic status.<sup>48</sup> We should naturally expect Hebbel to be sensitive to man's objective environment. And as a matter of fact he has a place in his poetry for the common everyday setting that so often is the index of life and personality, just as it reacts in turn upon contiguous life and personality. He pays many a passing tribute to man's useful or ornamental possessions, his implements of toil, everything that ministers to material comfort, that serves to adorn the person or the home.<sup>49</sup> And he dwells fervidly upon these objects when they are endeared to us by ties of association or tradition, so that recollection of them brings with it a sense of personal attachment.

Impressive again is the frequency with which Hebbel calls up such objects in terms of colors. In many cases the color naming is again not strange, since color is the conspicuous quality in the things concerned. But the recurrency itself of such conspicuously colored objects in Hebbel's poetry is noteworthy. Often the allusion is merely casual, awaking dim sensuous impressions, or

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<sup>48</sup> Tgb. II, 3166; Tgb. III, 3598.

<sup>49</sup> Cf. *Wiedersehen*, ls. 45 ff. (VI, 109).

none at all. But quite as often the reference attains unusual vividness by reason of a suggestive epithet or of more deliberate elaboration of details. The poet often seems to linger before the picture created by his fancy, as though he would prolong the pleasure afforded by the sheen of the nobler metals, or the prismatic lustre of precious stones.<sup>50</sup> Somewhat less numerous but hardly less effectual are the color passages descriptive of dress. There is repeated reference to purple, to suggest the traditional garb and the general material splendor of royalty, at times with an individual touch that lifts the device above hackneyed convention. Prominent in Hebbel's descriptions of dress is his apparent preference for white,<sup>51</sup> perhaps because of that color's symbolic accordance with certain fundamental, spiritual qualities or certain impressive modal states—purity, innocence, ominous solemnity; sometimes because of some ghastly quality connecting white with scenes of death or of kindred character.<sup>52</sup>

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<sup>50</sup> *Spatziengang in Paris* 46, 145, 147 (VI, 241); *Dem Schmerz sein Recht* 121-2, 133 (VI, 287); *Prolog zu Goethes hundertjähriger Geburtstagsfeier* 84, 86-7 (VI, 298); *An eine Römerin* 13 (VI, 308); *Vollendung* 4 (VI, 311); *Der Ring* 27, 92 (VI, 390); *Verloren und Gefunden* 9, 32 (VI, 424); *Diocletian* 15, 63-4 (VI, 429); *Epilog zum Timon von Athen* 7, 9, 20-1 (VI, 432); *Wohin so flink, du junges Kind?* 31-3 (VI, 441); *An die Tugend* 65-9 (VII, 14); *Elegie* 54 (VII, 22); *Des Königs Jagd* 6, 9, 13-5 (VII, 85); *Ritter Fortunat* 7 (VII, 88); *Hochzeit* 14, 18-9 (VII, 128); *Vater und Sohn* 31, 35 (VII, 152); *Sängers Sterne* 36 (VII, 238); *Der Taucher* 2 (VII, 240); *Eine moderne Ballade* 22, 25, 44, 61, 65 (VII, 188); *Drei Schicksale* 5, 11 (VII, 198).

<sup>51</sup> *Die heilige Drei* 36 (VI, 181); *Das Venerabile in der Nacht* 11 (VI, 286); *Meiner Tochter Christine in's Gebethuch* 1 (VI, 423); *Wohin so flink, du junges Kind?* 25 (VI, 441); *Rosa* 14 (VII, 28); *Das Wiedersehen* 70 (VII, 109).

<sup>52</sup> Hebbel notes in *Tgb. I*, 398, from Trewlaney's *Abentheuer in Ostindien*: "Die Araber trauern in Weiss"; cf. *Tgb. I*, 1361: ". . . Man friert, wenn man eine weisse Masse sieht, man schauert vor einer weissen Gestalt; der Schnee ist weiss,



In such an habitual use of color as that set forth above it is obvious that we have not to deal with an isolated hue here and there or an occasional light now and then. The poet rather introduced his colors in groups or clusters:

“ Sie trägt nicht immerdar das freud’ge Roth,  
Wenn sie sich lös’t aus ihrer Knospe Grün,  
Doch, ob sie auch so bleich ist, wie der Tod,  
Ihr Kelch bewahrt ein letztes stilles Glüh’n.”

*Meiner Tochter Christine*, etc., 13-6 (VI, 423)

“ Dort ihr Gewühl! Jedwedes Angesicht  
Ein Sonnen-Abdruck, dunkel oder licht,  
Wie sie die Zone färbte, schwarz geraucht,  
Und wie von Flammen röthlich angehaucht,”

*Diocletian*, 43-6 (VI, 429)

Often we look in vain for evidence of conscious selection and design. The color groups exhibit the same freedom as obtains in nature. Then again the hues and lights appear to be chosen and arranged in accordance with some more apparent harmony in them, as when, for instance, some emotion to be expressed suggests a series of compatible colors.

But where passion for color is so instinctive and elemental there must come moods when habitual repression gives way to momentary abandon, when the imagination, relieved of restraint, seems endowed with conscious exhilaration in its own exercise and exults in unstinted surrender to the impressions of sense. And so we have occasional passages where the lights seem to move in ever-widening circles, where each color wave, as from

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Gespenster denkt man sich weiss. . . .” Cf. also Tgb. I, 1555: “Ein Lichtschein beleuchtet plötzlich eine weisse Wand und eine Stimme ruft aus: lies! . . . Es steht doch Deine ganze Zukunft dort geschrieben.”

some central stimulus, stirs the next, and the luminous impact moves in unbroken progression until all is aflame with rippling lustre:

“Ich schaute dir in's Auge schnell,  
Du blicktest gar zu mild,  
Und lieblich sah ich, klar und hell,  
Darin mein eig'nes Bild.

In eine wunderbare Flut  
Von Farben war's getaucht,  
Von Licht und Glanz die Zauberglut  
Darüber hingehaucht.

Da wurde dir das Auge feucht,  
Und perlenklar und rein  
Trat eine Thräne, schnell erzeugt,  
Licht in das Licht hinein,” etc.

*Tändelei*, 1-12 (VI, 211)

“Und sieh: des Aethers reinste Tropfen fallen,  
Der Sonne hellste Stralen schimmern d'rein,  
Und, wie sie blitzend durch einander wallen  
So fangen sie den holden Widerschein.  
Er selber aber hält sie nun zusammen,  
Und ein krystall'ner Spiegel bildet sich  
Aus glüh'nden Perlen und aus feuchten Flammen,  
In dem auch keine Linie erblich.”

*Auf die Sixtinische Madonna*, 9-16 (VI, 283)

In such passages as the above, color love soars into color rhapsody, into unchecked reveling in the optical wonders of nature. And yet with all the opulence there is nothing tawdry or inappropriate. The gayety and iridescence in the passage from *Tändelei*, for example, are suggestive of the mood portrayed. Even in these comparatively bold flights Hebbel's color sense does not forsake him; consciously or instinctively he regards the relationships, the congeniality, the suitableness of his qualities one to

another, and he so blends and modulates his impressions as to secure an effect at once intense and pure.

In the foregoing passages, the link of association (where nature has not preceded the poet in combining the hues and lights) is not always perfectly apparent, although the results evince an appreciation of inherent congruities. In the color groups that follow there appears to be more deliberate method. Occasionally there underlies the selection of colors an idea of formal contrast. We note:

(a) In the more simple groupings, two contrasted lights or colors: a pale light contrasted with a bright light; darkness with brightness; white with black; white with red; black with red; more rarely, red with green:

“—Das Dunkel wird zur freud’gen Helle,”

*An die Unterdrückten*, 25 (VII, 12)

“Der finstern That fehlt dann der lichte Schein,”

*An die Unterdrückten*, 30.

“Wolken düsterten den Schein des Mondes,” etc.

*Rosa*, 9-10 (VII, 28)

“Was wankst Du noch im Dunkeln, Du Bleicher,” etc.

*Er und ich*, 1-2 (VII, 24)

“Pflücke nicht die schwarzen Rosen  
Die um jeden Stamm sich ranken,  
Wenn sie auch noch heiss’re Däfte,  
Als die rothen, in sich tranken!”

*Der Zauberhain*, 9-12 (VI, 387)

“Auf der Nächte Dunkel folgt das Morgenroth,”

*Der Quell*, 53-4 (VII, 16)

“Die menschliche Blume ist rosenroth, . . .  
Trägt die Blume der Geister ein weisses Kleid”

*Lied der Geister*, 13-5 (VII, 63)

“Da springt aus dem Mund ihr das Blut so roth,  
Und sie sinkt zur Erde, ist bleich und todt.”

*Der Tanz*, 25-6 (VII, 72)

“Ich ritt durch Waldes-Dunkel . . . .  
Glutrothe Wolken rollten”

*Stillstes Leben*, 6-8 (VII, 140)

“Mein Knäblein, bis an's Ende roth und munter,  
. . . . .

Da zieht ihn schnell der dunkle Arm herunter,”

*Kinderloos*, 25-7 (VII, 163)

“Die Nacht ist so düster, sie scheint ein Sarg,  
Worin der glänzende Tag sich verbarg,”

*Die Kindesmörderin*, 1-2 (VII, 68)

“Unter grünen Myrthen, rothen Rosen  
Blüht dort ein Vergissmeinnicht,” etc.

*An Laura*, 9-10 (VII, 50)

“Von der Liebe Rosenroth umgeben,  
Von der Freundschaft weichem Myrthengrün;”

*An Laura*, 19-20 (VII, 50)

“Dann schwimmt der Meergeist auf bläulicher Flut,  
Der Feuergeist reitet auf röthlicher Glut,”

*Lied der Geister*, 5-6 (VII, 63)

(b) More elaborate and complex are the groups of contrasted colors where there are two elements in one or both of the contrasted members; or where a comparison is instituted between two sets of contrasted colors. In general the contrasted elements are the same as in the simpler examples, namely, light-darkness; white-black; white-red; black-red; etc.:

“Und ob nächtlich' Gewölke den Tag verhüllt—  
Sie zeigt auf die stralende Sonne.  
Sie zeigt seinem Blicke die Dämmerung,”

*Erinnerung*, 15-7 (VII, 12)

“Die Wange, jetzt bleich, wie der Tod—  
Einst sahst du wohl herrlich sie glühen,  
Wie Morgenroths Purpur, so roth.”

*Rosa*, 26-8 (VII, 28)

“Der Mond schien aus düstrer Ferne  
Blutroth auf den nächtlichen Wald;  
Bleich huschten am Himmel die Sterne,”

*Rosa*, 129-131 (VII, 28)

“Da ward des Himmels Erdengrau  
Hell, silberhell, und dunkelblau,  
Der Mond schien wieder licht und rein,  
Klar funkelten die Sternelein.”

*Rosa*, 161-4 (VII, 28)

“Wie der Sterne Goldgefunkel  
Durch die schwarze Hülle bricht,  
Also blitzt durch's Lebensdunkel  
Edler Thaten Zauberlicht.”

*An die Tugend*, 69-72 (VII, 14)

“Er malte ihrer Wangen Roth,  
Des Auges Glanz zugleich,  
Da ward ihr Auge blind und todt  
Und ihre Wange bleich.”

*Der Maler*, 9-12 (VI, 175)

“Trübes Licht von trüber Kerze,  
Linnen rings, das weisse, bleiche,  
In der Mitt' ein dunkler Sarg,  
Und das Mädchen d'rin als Leiche!”

*Das Wiedersehen*, 69-71 (VII, 109)

“Von dunkelnden Wogen  
Hinunter gezogen,  
Zwei schimmernde Schwäne, sie schiffen daher,  
Die Nebel, sie senken sich finster und schwer.”

(c) In the following color groups, whether consciously, or blindly following an artistic instinct, Hebbel succeeds in getting an "accord of contraries," a softened or subdued contrast of opposite colors, which produces the effect of harmony:

"Stürmisch ist die Nacht und dunkel;  
Drüben blauen Lichts Gefunkel!"

*Das traurige Licht*, 1-2 (VII, 181)

"Eine Glocke sah ich spriessen, . . . .  
Blau, aus schwarzem Erdenschooss."

*Parodie*, 1-5 (VII, 194)

"Du funkelt rein und spiegelblank  
Im Morgenstral der rothen Sonne."

*Auf ein neues Trinkglas*, 1-2 (VII, 118)

The subjective quality of Hebbel's poems, already briefly alluded to, must again be emphasized. This quality imparts to his colors a charm far more subtle than sensuous beauty or æsthetic congruence. Hebbel has done more than merely borrow Nature's materials to make a refined copy of her. Though the lights and colors that give life to the lyrics be the same with those in the skies above and on the earth about us, they partake of a strange quality and power from their refraction of the poet's personality. This soul-toning lends to the lights a mystic beauty distinct from that of sense. As has been pointed out, such emotionalizing of nature was not in Hebbel's conception the investiture of something in itself dead with the outward shows of life. The profound poet does not project self into nature, he extracts self out of nature, and in so doing evokes that higher nature of which man and his physical environment form constituent parts. It is in this sense that man in the cosmic process is *entindividualisiert*, "unserved" or "trans-



served," destroyed in his isolation by union with nature in a higher "ideal" sphere, just as the material on its part is destroyed, "dematerialized," through union with man in the higher existence of the *Weltidee*. This union of Nature's soul—that other self—with the soul in Man, involving the death of each mortal Part in the immortal life of the All, Hebbel has imaged for us in numerous passages. These clearly show that the life in outward things was as little a poetic fiction with Hebbel as it was with Wordsworth. The world becomes a torch to illuminate his own inner being. The things of sense augment his conception of cosmic Ideality. To his poetic imagination the lights and colors and sounds are correlates of certain spiritual powers of man, and enter at moments of inspired contemplation into mystic union with the soul:

“Da ward in mir das Innerste gelös't,  
Des Wesens Kern und Wurzel, wie entblösst,  
Und was in mir nicht leuchtet und nicht klingt,  
Weil es in and'rer Form zum Dasein dringt,  
Das leuchtete und klang, es rann in Eins  
Mit Stral und Ton zur Fülle neuen Seins.”

*Spatziergang in Paris*, 13-8 (VI, 241)

“Nun versagen sie (i.e. die Götter) Nichts,  
Als den letzten der Sterne,  
Der dich in dämmernder Ferne  
Knüpft an den Urquell des Lichts.

Ihm entlocke den Blitz,  
Der dich, dein Ird'sches verzehrend,  
Und dich mit Feuer verklärend,  
Lös't für den ewigen Sitz!”

*Dem Schmerz sein Recht*, 174-81 (VI, 287)

Thus the splendors of sunset, of starlight and of rose are not merely delights for the eye. They are the lan-

guage of that other Self, the symbols of the World-Concept's gradual revelation. And as the transcendent personality of material nature speaks in its tints and tones, so the poet's cosmic self is revealed in intuitive flashes linked with the world of sense. Through such common symbols, found in the outer world, found within himself no less, the poet divines the meaning of earth's partial lights, divines their kinship with the all-embracing *Geistersonne* whence they came and whither they must again return. We can well understand the feeling of mingled awe and delight with which the consciousness of this cosmic fellowship filled the poet, and we do not wonder that a certain sanctity enveloped the symbols of this communion:

“In unermesslich tiefen Stunden,  
Hast du, in ahnungsvollem Schmerz,  
Den Geist des Weltalls nie empfunden,  
Der niederflamnte in dein Herz?

Da thust du in die dunkeln Risse  
Des Unerforschten einen Blick  
Und nimmst in deine Finsternisse  
Ein leuchtend Bild der Welt zurück;”

*Erleuchtung*, 1-4; 9-12 (VI, 255)

“So dass die Welt, trotz ihrer finstern Spuren,  
Ihm Fackel war, sein Inn'res aufzuhellen,”

*Das abgeschiedene Kind*, etc., 108-9 (VI, 294)

“Nur fürchte ich, dass, wie ich selbst Gedanken,  
Die gleich Kometen blitzten, schon erstickte,  
Eh' ich verging in ihrem glüh'nden Lichte,”

*Mysterium*, 9-12 (VI, 322)

“. . . . Himmelswonne  
Giesst allmächtig sich dem Herzen ein  
Aus dem Lichtmeer jener Geistersonne,” etc.

*Fragmente*, No. 4, 1-3 (VII, 39)

But the Poet is not in all his moods mindful of his high dignity as Prophet of the *Weltidee*, he is not always administering the sacred rites; often his instruments must fill a humbler secular office. With keen appreciation of the effect of color upon mental states, Hebbel frequently resorts to this medium—as we have shown in the personal descriptions—for the purpose of accentuating the dominant mood of a character or situation, and of superinducing a sympathetic mental attitude on the part of the reader. Here we seem to have evidence of a dramatic sense, keenly alive to the dynamic relation of landscape to figures, and conscious of the appropriateness of certain external conditions to certain internal states. It is in the ballads and romances that this tendency is best illustrated, in the poems in which narrative constitutes an important factor. In the opening lines colors frequently dominate, and the initial light is made to throw its beams upon all that follows:

“Es sitzt ein Vater beim Mondenschein  
Mit seinen Kindern im Kämmerlein,  
Er schleift ein rostiges Messer  
Und wird dabei blässer und blässer.”

*Der Ring*, 1-4 (VI, 390)

“Schwül wird diese Nacht. Am Himmelsbogen  
Zieh'n die Wolken dichter sich zusammen,  
Breit beglänzt von Wetterleuchtens Flammen  
Und von rothen Blitzen scharf durchzogen.”

*Liebeszauber*, 1-4 (VI, 156)

“’s ist Mitternacht!  
Der eine schläft, der And're wacht.  
Er schaut bei'm blauen Mondenlicht  
Dem Schläfer still in's Angesicht,” etc.

*'s ist Mitternacht*, 1-4 (VI, 174)

It is in the employment of lights and colors as features in dramatic setting that we observe the most marked difference between Hebbel's earlier and later style. If emotional suggestion through color symbols is a concededly legitimate device, it is a device that may not be abused with impunity. The whole effect may be vitiated by too apparent contrivance. And of such contrivance Hebbel is guilty in a few of his early poems. Take his *Rosa* as an example:

1. 1      " Der Tag war hin, die Nacht brach an,  
             Der Mond begann die bleiche Bahn,  
             Die Sterne hellten silberrein  
             Das dunkle Blau mit lichtem Schein.

Da eilt ein Wanderer vorüber  
 Am mitternächtlichen Wald,  
 Der Himmel wird trüber und trüber,  
 Der Wind weht schaurig und kalt.

Und Wolken düsterten den Schein  
 Des Mondes und der Sternelein,  
 Und sieh, des Himmels Dunkelblau  
 Wird nächtlich schwarz und erdengrau.

. . . . .

1. 17     Einst war's ein Mädchen, wunderschön,  
             Wie junge Rosen anzuseh'n,  
             Wie junge Rosen, voll von Thau,  
             Hellprangend auf der Morgenau;  
             Jetzt war's ein Schatten, irr und bleich,  
             Wie einst in der Geister Reich,  
             Die Augen todt, die Stimme hohl,  
             Die einst so lieblich klang und voll.

' O, musst mir so schnell nicht entfliehen—  
 Die Wange, jetzt bleich, wie der Tod—  
 Einst sahst du wohl herrlich sie glühen,  
 Wie Morgenroths Purpur, so roth.'

. . . . .

1. 153      ‘O sanfte Schwester, rosenroth,  
               Dich knickte nicht der bleiche Tod;  
               Der Satan trank des Leibes Blut,  
               Dein Geist ist kinderrein und gut—’

. . . . .

1. 159      Und als sie nun hinaufgeschwebt  
               In's Friedensreich, wo Rosa lebt,  
               Da ward des Himmels Erdengrau  
               Hell, silberhell, und dunkelblau,  
               Der Mond schien wieder licht und rein,  
               Klar funkelten die Sternelein.”

*Rosa*, ls. 1-12; 17-28; 153-6; 159-64 (VII, 28)

Here we have color, floods of it, turned on like limelights on the stage. Every mood has its accompanying light, each movement is appropriately illuminated; and the lime-light illumination, the shifting of shade for each new pose is managed with a regularity so excessive as to convey the impression of mechanical mannerism. Capital though these descriptions may be when taken singly, collectively they have an unnatural, an over-studied effect; such slavish adjustment of lights to situations is offensively spectacular.

And yet these early blemishes, typified by the descriptions in *Rosa*, are insignificant enough. They certainly would not suffice to prove conventionality in Hebbel's colors—even if we lacked better evidence of the contrary—on the theory that young writers affect what most impresses them in others. The lavish lights in *Rosa* are less the insincerity of the imitator than the indiscretion, the insecurity of the novice. They illustrate the prodigality that characterizes apprenticeship. As Hebbel develops, we note the increased tact, deftness and frugality that mark growing mastery:

“Ich bin in der Nacht gegangen;  
Wie dunkel und wie still!  
Kein Hauch in den schweren Lüften,  
Kein Stern, der leuchten will!

Vom Felsenhang herunter  
Neigt sich ein einsam Haus,  
Es fiel aus dem schmalen Fenster  
Ein zitternd Licht heraus.

Der Pfad führt hart vorüber,  
Da lauscht' ich denn hinein;  
Ich sah einen Todten liegen,  
Vom Leichlicht kam der Schein.”

*Licht in der Nacht* (VII, 146) 1836

The offensive largess of *Rosa* yields here to wiser husbanding of the technical effects, the illuminations are now not so raw, so crass. And though even here there may be a suggestion of the spectacular, yet the colors are made to tell, they help to superinduce an atmosphere of anxiety. Conversely, in *Liebeszauber*,<sup>53</sup> after the breathless tension inaugurated by the initial colors and maintained by the dramatic movement of the recital, there is afforded at the close a mental relief, a conscious relaxation into full and free respiration, through suggestion of the sudden shower that dispels the heat, and through allusion to cool, rain-freshened odors. In the ballad *Schön Hedwig*, written in 1838, the poet resorts to the same device for dramatic effect, but he avoids the mechanical contrivance so noticeable in *Rosa*. The handling of the materials now shows progress toward the quality exactly defined by Pater's terms "composition" as contrasted with "loose accretion." The light upon the maiden's brow is both physically and psychically congruous, it is consonant with her character and

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<sup>53</sup> *Liebeszauber*, ls. 1-8; 105-15 (VI, 156).



with the emotional situation supposed.<sup>54</sup> Again in *Lustig tritt ein schöner Knabe*—like *Schön Hedwig* a poem in ballad form—we have the same playing of the lights at the critical moment. But here, as in *Schön Hedwig*, the device is effective because natural. There is no impression here of surplusage, no feeling that the attendant circumstance has been mechanically fashioned. The simple maiden entering the youth's chamber in half-hearted coyness at the dead of night is very fittingly represented as bathed in the radiance of the inflooding moonlight. This circumstance is a perfectly plausible part of the scene, considered purely physically; considered spiritually, it is equally appropriate, for it stands in symbolic relations with the maiden's innocence, just as her passion finds a beautiful symbol in the glowing wine held in her pale hands. The colors here are structurally realistic, fusing organically with action and feeling, not floating in streaks upon the surface:

“Hell beleuchtet, bis zum Blenden,  
Steht sie da im Mondenstrahl,  
Und in ihrer weissen Händen  
Blinkt der Wein zum dritten Mal.”

*Lustig tritt ein schöner Knabe*, 45-8 (VI, 437)

Our investigation has aimed to show, first, Hebbel's extraordinary and sustained susceptibility to colors; then—as the vital core of the whole matter—the spiritual significance that these elements assume under the influence of his prophetic intuition, and lastly, the early attained mastery of the technical resources of color.

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<sup>54</sup> “Ein zartes Mägdlein tritt heran  
Und füllt ihm den Pocal.  
Zurück mit Lächeln tritt sie dann,  
Da fällt auf ihre Stirne  
Der klarste Morgenstral.”

*Schön Hedwig*, 6-10 (VI, 172)

Incidentally, the theory of conventionality in Hebbel's colors has been made to appear at least improbable. The desired object has been attained if the discussion has demonstrated that Hebbel's lyrics display a highly individual sense of nature's hues and intuitive aptness in their application. Both features are of prime importance in determining Hebbel's rank as a poetic artist. And certainly on the score of apt employment Hebbel's colors seem to possess distinction. If he was a lover of color from the beginning, he early outgrew servile worship and mad devotion. Reckless abandon, infrequent even in his more impassioned flights, is almost unknown in passages that give evidence of more mature poise. Hebbel does not choose his colors wantonly, as though to defy nature or to envelop the image in a bewildering haze. Such was the method of Romanticists like Tieck; and the modern Symbolists in their disregard of the natural limitations of the several senses appear to be playing with similar effects. Confusing refinements of hues and tints, such as mar Shelley's imagery at times, are rare in Hebbel's early verse, whereas his later art brings an ennobled poetic message in language purged by ceaseless self-culture of the grosser defects of youth.

In conclusion we submit a detailed survey of Hebbel's color terms, citing under the headings of the various colors a few typical examples of their use. The survey is supplemented by several tables showing succinctly the variety and frequency of the color terms employed.<sup>55</sup>

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<sup>55</sup> As basis for the following tabulations use was made of Hebbel's poems as contained in Werner's edition, vols. VI (omitting pages 326 to 378, and page 383) and VII. The omitted portions include under the general heading of *Epigramme und Verwandtes* eight groups of miscellaneous matter designated as follows: *Bilder*; *Gnomen*; *Kunst*; *Geschichte*; *Ethisches*; *Persönliches*; *Buntes*; *Sprüche*.

In tabulating the instances in this survey, the attempt is made to record how often the several terms of color and light convey a distinct impression of sensuous reality. This is done for the purpose of determining as far as possible the extent to which Hebbel's colors involve actual bodily stimulation on the poet's part and commensurate response on the part of the reader. Every occurrence of a sensuous term in human speech obviously does not represent pronounced sensation, and so every color symbol in poetry cannot be taken at full face value.<sup>56</sup> For one may conceivably use or meet expressions such as *golden* youth, *dazzling* beauty, *brilliant* career, *dark* despair without experiencing any noteworthy sensory thrill. Moreover, there can hardly be any test of sensuousness in poetic diction that will decide specific cases infallibly. Poets and readers differ so materially in their mental habits that it is well-nigh impossible to decide absolutely whether a given sensuous term involves positive physical stimulation or not. What we have is often nothing more than a conventional metaphor, a mere matter of rhetorical composition. A term of sense is transferred from its native soil to some mental element with which it has a real or imaginary affinity, and the sensory organism may not participate in this transference at all. Nevertheless the temptation to subject Hebbel's lyric diction to just such a test is irresistible. The astonishing frequency of sensuous terms in his songs together with his preoccupation with the spiritual aspects of life make the problem in his case one of peculiar difficulty. In his early poems particularly, which are characterized by a marked tendency to reflection, there is

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<sup>56</sup> Cf. Stumpf's discussion of the sensory element involved in metaphor (*Tonpsychologie*, I, pp. 199 ff.). See also Albert Malto Wagner, *Das Drama Friedrich Hebbels*, Hamburg und Leipzig, 1911, pp. 446-68, *Die Bildlichkeit*.

often no trustworthy test. When he echoes Schiller's sentiments on friendship or love or longing, for example, who shall say whether his colors and lights reflect a response to physical stimulus? Conceivably the physical properties connoted by these sensuous symbols may give way to the abstract idea implied, and the terms thus fade into colorless rhetorical media.

We are justified in bringing to our problem such definite knowledge as we possess of the poet's temperament and mental habits. We have a right to bear in mind while testing his sensuous terms that he was actually known to respond to impressions of color with the keen relish of a sensitive child. We may be safely guided in our classification by the knowledge that profound truths often burst through the darkness of his reflections with a splendor as real as the gleam of stars or the flash of lightning. And we may derive legitimate aid in our judgments from the fact that he communicated such luminous experiences to intimate associates in an impassioned manner, with throbbing pulse and with eyes and cheeks aglow. In his songs, therefore, we may safely attach actual physical excitation to many extended passages where spiritual struggles, whether of passion or of truth, are expressed in terms of sense. His theme may be love in the abstract, not a distinct loved one; and yet the language of his song may abound in terms that record and convey concrete feelings:

“O Blitz, der aus dem Tiefsten springt  
Und mir durch jede Faser zuckt,  
Der mich mit neuer Glut durchdringt,  
Die sonst mein Inn'res still verschluckt;” etc.

*Neue Liebe*, 1-4 (VI, 212)

Or again, the theme may be the brilliant talent of an admired artist. From one point of view this is a con-

crete theme, for the inspiration comes from a distinct revelation of art on the part of a specific personality. And yet it is brilliant artistry in general that Hebbel celebrates in *Auf die Deutsche Künstlerin*. His manner of doing it, however, is such that concrete sensations prevail over abstract reflections. The realism of Hebbel's sensuous imagery, the reality of the experiences that they express are unmistakable in extended metaphorical passages such as the one in this poem:

“Ich will den Funken aus den Höh'n,  
Der sanft der Seele sich verbündet  
Und langsam wachsend, immer schön,  
Zuletzt zur Flamme sich entzündet:” etc.

*Auf die Deutsche Künstlerin*, 5-8 (VI, 282)

Cf. p. 74 above.

Nevertheless the test and the resultant classification become especially difficult in such cases of extended metaphor. For here the figurative symbol is often elaborated by the introduction of concrete attributes for which there may be only remote correlates in the symbolized abstraction. Thus it frequently happens in Hebbel's songs that a given term seems to convey vivid sensuous impression, while it plainly forms part of a complex metaphor, significant of an essentially abstract thought. In many cases the predominance of the one or the other quality must determine as to which of the two categories the terms in question belong. But although we bring candor and care to the task, the final decision in many instances is bound to be arbitrary.

A good example of the abstract raised through vivid imagery into the concrete and sensuous is afforded by the poem *Der Quell* (VII, 16), with its extended metaphor of the brook or spring, which forms the theme of lines 13 to 32:

“ Auch durch’s Erdgefülde  
 Rinnt ein Himmelsquell,  
 Lieblich ist sein Wasser,  
 Labend, rein und silberhell.

Schöne frische Bäume—  
 Sieh!—umschatten ihn,  
 Balsamreiche Blumen  
 Blüh’n auf Auen, dunkelgrün.” etc.

ls. 13-20.

Here the metaphor is elaborated by the introduction of features associated with the brook,—the freshness and lustre of its waters, the verdant coolness of the trees that shade it, the fragrance of the flowers that dot its green banks. Soon we have forgotten that the spring of which Hebbel sings is Friendship. The underlying abstract idea vanishes and we are spirited away to the shady scene of the poet’s fancy; we are actually beside the silvery brook, inhaling its sweet coolness and tasting its limpid waters.

Similarly in the second one of the *Fragmente* (VII, 38), the underlying thought of Immortality is but dimly present in our mind as we read. The luminous imagery breaks through all abstract tissue, a picture rich in concrete details takes shape in our fancy:

“ Die schönste Himmelsblume blühet  
 Mit lichtem Glanz,  
 Der ihren zarten Flor umziehet  
 Im irdschen Kranz.  
 Sie macht das Gleiche gleich und funkelt,  
 Wie ein Gebild  
 Aus Himmelshöh’n, wie sehr es dunkelt,  
 So himmlisch mild.  
 Wohl thront sie gern auf Königsthronen,  
 Und segnet sie—”



The same clear sense impressions are conveyed by light and color terms in less elaborate metaphors. Take such figures as:

- (a) "Und als im düstern Fittig  
Die eis'ge Nacht uns verbarg,"  
*Er und ich*, 13-4 (VII, 24)
- (b) "Wie, wenn die Dämmerung das bunte Leben  
Schon in den düstergrauen Schleier hüllt,"  
*An Ludwig Uhland*, 1-2 (VII, 99)

Here the fibre of such epithets as *düster* and *düstergrau* is unmistakably concrete and sensuous, although the terms form part of the metaphors *Fittig* and *Schleier* respectively.

It will appear from the foregoing that in tabulating Hebbel's color and light terms and in isolating the metaphorical instances we use the designation *metaphor* in an arbitrary sense, deviating somewhat from the common acceptation of the word. This divergence is further illustrated by our disposition of the instances of *Glut*, *glühen*, *erlöschen*, *entzünden* and the like. Our classification necessarily brings us into conflict with the practice of lexicographers. In passages such as the following, *glühen*, *erlosch* are for us sensuous and concrete. Upon our basis of classification, the terms cannot be taken as metaphors, although the custom prevails of classing as figurative the use of *glühen* and *erlöschen* in the secondary sense here implied:

- (a) "Eine Rose wohl sehe ich glühen"  
*Sehnsucht*, 7 (VII, 9)
- (b) "Dunkelroth im Morgenlicht  
Glüh'n des Schlosses blanke Zinnen,"  
*Ritter Fortunat*, 5-6 (VII, 88)

(c) “. . . . die Glut erlosch auf meinen Wangen”

*Das Abendmahl des Herrn*, 19 (VII, 122)

Whenever terms like these record and convey intense visual or tactual impressions, despite any expressed or implied abstract thought, then we take the liberty of counting them among the instances of sensuous imagery. When on the other hand the underlying spiritual concept is throughout dominant, when the colors and lights that shimmer through adorn yet do not transcend the abstract idea—then the sensuous becomes virtually a rhetorical symbol. And this symbol is felt to have lost its objectivity in a measure. We are not conscious of direct sense impression, because the spiritual outweighs the physical. We are not borne on the wings of sensuous imagination away from the shadow realm of the intellect into the poetic land of matter and form. There can be no question of the preëminence of the abstract idea of guilt and remorse over all concrete associations suggested by *umdüstern* in the following lines from *Rosa*:

“ Und ihre Unschuld liess sie dort,  
Den Himmel liess sie dort zurück,  
Und Höll’ umdüstert ihren Blick.”

*Rosa*, 56-8 (VII, 28)

Similarly in the poem *An einen Verkannten*, the symbols bring a message to the intellect rather than to the senses. The abstract concept on the whole predominates, despite such terms as *umdunkeln* and *trüb*:

“ Sei verkannt! Lass dich nur Nacht umdunkeln!  
Deine Tugend wird im Himmelsspiegel funkeln,  
Wenn auch nicht im trüben dieser Zeit.”

*An einen Verkannten*, 1-3 (VII, 40)

In the majority of passages thus far quoted classification is relatively easy. Very often, however, a passage

is of such a nature that any positive and final classification must give occasion for considerable doubt. As an example of such a doubtful case we may quote from the poem *Drei Schwestern* (VI, 405):

1. 1 “Drei Schwestern sind’s von sanftem Reiz umstralt,  
 . . . . .  
 1. 5 Und lieblicher hab’ ich den Horentanz  
 Noch nie erblickt in seinem Zauberglanz.  
 . . . . .  
 1. 25 Die Dritte hat noch eine lange Frist,  
 Sie weiss noch kaum, dass sie kein Kind mehr ist,  
 Bald aber steht auch sie im rothen Schein  
 Des Morgenlichts und schimmert ganz allein,  
 Denn, wie am Himmelsrande Firn nach Firn,  
 Vergoldet es auf Erden Stirn nach Stirn.”

Here the imagery of the morning with its golden lights will speak a various language to various minds, or to various moods of the same mind. It may suggest the physical qualities of the young maiden and stimulate the fancy through the senses to vivid reproduction of the maiden's bodily charms. Then again the imagery may be regarded as suggesting and suggested by purely spiritual qualities of the maiden. Taken in its connection the passage would seem rather to symbolize the sunny character of the girl, the sprightliness of her disposition, the blithe freshness and hope of her budding nature. If this be correct, the main impression would be not physical, not colors and lights as something present to the senses, but rather the implied ideas of gayety and light-heartedness. Under the latter interpretation, consistency would require the classification of the terms involved as so far forth metaphorical. But confessedly a decision in favor of one view will be followed by a return to the mind of the claims of the other, and that too with re-

doubled intensity. In such doubtful cases one cannot do more than consider both sides fairly and admit frankly the arbitrariness of the final decision.

The number of such dogmatic decisions is unfortunately quite considerable. Occasionally, as in the case of *Drei Schwestern*, we are moved to consider Hebbel's color symbolism as an effective rhetorical medium unattended by direct sensory impression. In general, however, his known sensitiveness to color stimuli and his extended and persistent use of their symbols seemed to warrant a decision of doubtful cases in favor of the sensuous and the concrete.

## I. COLOR PROPER

### 1. Red<sup>57</sup>

Of all the hues and tints, red occurs most frequently, 83 out of the 278 hues being *roth* or one of its derivatives or compounds, with 3 instances of metaphor. Of the compounds of roth, *morgenroth* appears 8 times, *abendroth*, 5; other common compounds are *rosenroth* and *blutroth*.

Red is used in a variety of connections; it occurs with great effectiveness:

(a) In descriptions of persons, particularly when reference is had to lips and cheeks, where the color often serves as a concomitant of passion, anger, delight, embarrassment: "ein rothes, träges Kind,": *Unter'm Baum* 2 (VI, 272). "das freud'ge Roth": *Meiner Tochter*

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<sup>57</sup> Cf. Purple, p. 129 and footnote. With respect to Hebbel's employment of red, cf. Tgb. I, 1578: "Im Russischen bezeichnet dasselbe Wort *roth* und *schön*. Uebrigens fliegt mir, wenn ich an etwas Schönes denke, zugleich immer die rothe Farbe durch den Kopf."

Christine, etc., 13 (VI, 423). "Wohl lächelt mir Dein rother Mund": Auf ein sehr schönes junges Mädchen 1 (VI, 426). Cf. Sturmabend 21-2 (VI, 143); Die heilige Drei 85-6 (VI, 181); Ein frühes Liebesleben 36 (VI, 199), etc., etc.

(b) Frequently in descriptions of nature, often with symbolic implication, as of guilt, crime, sorrow, etc.; also in descriptions of fruits, plants, flowers, etc.: "blutroth, blutroth grinset mir die Sonne": Kains Klage 43 (VII, 10). "Der Mond schien aus düstrer Ferne blutroth auf den nächtlichen Wald": Rosa, 129-31 (VII, 28). "von rothen Blitzen scharf durchzogen": Liebeszauber 4 (VI, 156). Cf. also Auf ein neues Trinkglas 2 (VII, 118); Stillstes Leben 8 (VII, 140); Vater unser 13-5 (VI, 169), etc., etc.

(c) As mere intensifying attribute of some term of light; some of the terms under (b), nature, partake of this quality: "im rothen Schein": Drei Schwestern 27 (VI, 405). "Mit rother Fackel": Prolog zum 26 Februar, etc., 48 (VI, 418). "auf röthlicher Glut": Lied der Geister 6 (VII, 63). Cf. Der alten Götter Abendmahl 2 (VII, 132); Still und heimlich 19 (VII, 163).

(d) As attribute of wine, blood, etc.: "weiss und roth die vollen Flaschen stehen": Zum Schiller-Jubiläum 13-4 (VI, 407). "in deinem Blute roth gefärbt": Epilog zum Timon von Athen 22 (VI, 432). "Da springt aus dem Mund ihr das Blut so roth": Der Tanz 25 (VII, 72). Cf. Im Garten 10-12 (VII, 80).

(e) Metaphor: "der Liebe Rosenroth": An Laura 19 (VII, 50). "Die menschliche Blume ist rosenroth": Lied der Geister 13 (VII, 63). "Ich bin der Tod und pflücke mir ein Blümlein roth": Todes-Tücke 12-3 (VII, 76). Cf. Ein frühes Liebesleben 185-6 (VI, 199).

(f) Miscellaneous: "Dunkelroth im Morgenlicht

glüh'n des Schlosses blanke Zinnen": Ritter Fortunat 5-6 (VII, 88). "Was flackert roth die Mühle": Die Schlacht bei Hemmingstedt 1 (VII, 90). "Es galt dem Edelsteine, der roth am Finger blinkte": Traum 22-3 (VII, 166). "funkelnde Rubinen, blank, wie Dolche, roth, wie Blut": Eine moderne Ballade 22-3 (VII, 188).

## 2. Gold

Gold with 45 instances, of which 9 occur in metaphors, ranks next to red in frequency of occurrence. The color combinations in which "gold" figures prominently are frequently brilliant, gorgeous, or even gaudy: ". . . ein goldnes Meer von Farben": Der Schmetterling 9-10 (VI, 196). "Fahnen, schwarz-gold-rothen": Die heilige Drei 117 (VI, 181).

(a) Gold is most often met in descriptions of jewels, costly treasures such as crowns, goblets, gems and the like. In these descriptions the term connotes primarily the metal, but incidentally the color as well: "Zum goldnen Becher": Die Odaliske 31 (VI, 187). "in purem Golde glänzen": Prolog zu Goethes hundertjähriger Geburtsfeier 85 (VI, 298). "Ein goldnes Netz im vollen goldnen Haar": Der Princess Marie Wittgenstein 1 (VI, 403). Cf. Für ein Ringreiterfest 66 (VII, 4); Der alten Götter Abendmahl 19 (VII, 132); Flocken 88 (VII, 44); Des Königs Jagd 9 (VII, 85); Des Königs Tod 9-10 (VII, 123).

(b) In descriptions of nature, chiefly the heavens; of flowers and plants, fruits, etc.: "Aus dem goldnen Morgen-Qualm": Meisenglück 1 (VI, 284). "die goldnen Sterne": Im römischen Carneval 7 (VI, 308). "Im gold'nen Sonnenstral": Ein Wald 52 (VI, 397). Cf. Ein Mittag 6 (VII, 101); An die Tugend 69 (VII, 14), etc., etc.



(c) Rarely in descriptions of persons, as attribute of hair: "Das Haar so golden": *Drei Schwestern* 9 (VI, 405). "goldnes Haar": *Romanze* 23 (VII, 26). "hell, wie Gold, das Ringelhaar": *Rosa* 42 (VII, 28). Also: "Gottes eig'ner Finger leuchtet golden durch ihr Angesicht": *Das Mädchen im Kampf mit sich selbst* 29-30 (VI, 232). "Nichts und Alles bist du, Gold und Staub": *Fragmente* No. 4, line 12 (VII, 39). The color association of *Gold* in this passage is very remote.

(d) Familiar metaphors: "goldne Zeit": *Prolog zum 26 Februar* 101 (VI, 418). "die Rose goldner Himmelsruh": *Der Quell* 31-2 (VII, 16). The derivative *vergolden* in the metaphorical sense of "to enhance," "beautify" occurs 3 times: "Und auch den plattsten Gesellen vergoldet ihr Auge mir": *Die Kirmess* 15-6 (VI, 278). "vergoldet . . . auf Erden Stirn nach Stirn": *Drei Schwestern* 30 (VI, 405). "seinen Schlaf vergolden viel Träume": *Romanze* 36 (VII, 42).

(e) Miscellaneous: "Den gold'nen Schatten": *Prolog zum 26 Februar* 124 (VI, 418). "gold'nes Gefieder": *Der Bramine* 94 (VI, 434). "der gold'ne Wein": *Lustig tritt ein schöner Knabe* 30 (VI, 437). "goldne Harfe": *An Elise* 9 (VII, 175).

### 3. Blue

Blue is perhaps the most interesting of the colors employed by Hebbel. As the color of the heavens par excellence it figures prominently in nature descriptions, for Hebbel rarely leaves the sky out of his landscape. Being the prevailing hue of the sky, it blends easily with light in Hebbel's thought and occurs frequently as an attribute of light: "in bläulichem Glanz"; "bläulich klar"; "stralend und blau"; "blaue Lüfte."

*Blau* is one of the few colors in which Hebbel makes any formal distinction of shade, the sky pictures obviously calling for a variety of bluish tints. Of the 29 instances, none can be regarded as strictly metaphorical.

(a) Evidently the laughing blue of the Italian sky inspired the following descriptions: "Sah ich je ein Blau, wie droben klar und voll den Himmel schmückt?": *Opfer des Frühlings* 1-2 (VI, 217). "durch den Aether . . . den bläulich-klaren": *Die Lerche* 4 (VI, 309). "unter dieser Bläue, die man nie noch schöner sah": *Der Tod kennt den Weg* 9-10 (VI, 394). Cf. *Ein Mittag* 7 (VII, 101); *Frühlingslied* 3 (VI, 154); *An Elise* 4 (VII, 175), etc., etc.

(b) A deeper shade of blue is the thought in the following: "Oben in Wolken in bläulichem Glanz": *Proteus* 21 (VI, 253). "dies Verflammen im nächtlichen Blau!": *Proteus* 23. "das dunkle Blau": *Rosa* 3-4 (VII, 28). Cf. *Rosa* 11-2; *Rosa* 104; *Rosa* 162; *Das traurige Licht* 2 (VII, 181).

(c) Like black (see page 127), blue is occasionally employed to secure specific effects. It serves to throw a gruesome light upon some dark deed, or some ominous event; and it affords a suitable illumination for those somber pictures, those vague midnight-moods that Hebbel excels in portraying: "Sie schwingt sich in ihrem Schmerze zurück ins düstre Blau": *Romanze* 3 (VII, 42). "bei'm blauen Mondenlicht": 's ist Mitternacht 3 (VI, 174). "So wird man sich tummeln bei'm jüngsten Gericht, wenn blau, wie der Mond, die Sonne ihr Licht versendet": *Der heilige Johannes* 33-5 (VII, 210). Cf. *Vater und Sohn* 37-9 (VI, 427).

(d) In figure descriptions blue is rare; it occurs 4 times as attribute of *Auge*: "Ihr blaues Auge": *Schön Hedwig* 13 (VI, 172). "Ihr Goldenes Haar, ihr blaues

Auge": Romanze 23-4 (VII, 26). "das blaue Auge": Das Kind 4 (VII, 66). "Ob man ihr mit . . . . blauen Augen . . . . gefalle": Liebeszauber 47-8 (VI, 156).

(e) Miscellaneous: "Eine Glockenblume . . . . blau": Eine Glockenblume 1-4 (VII, 194). "Blumen darunter gemischt, röthlich stralend und blau": Flocken 61 (VII, 44). "auf bläulicher Flut": Lied der Geister 5 (VII, 63). Cf. Der beste Liebesbrief 7-8 (VI, 285); Für ein Ringreiterfest 42 (VII, 4).

#### 4. Green

Just as blue predominates in descriptions of the sky, so (naturally enough) green is the chief color in landscapes. Three of the 29 cases are in metaphors. Green appears in descriptions of:

(a) The general aspect of a scene: "Grünen, Blühen, Duften, Glänzen," etc.: Herbstgefühl 1 (VI, 230). "ins weiche Grün": Das Kind 22 (VII, 74). "die Rose, . . . . die hier im Grünen hängt": Sommerreise 15-6 (VI, 276). "Schlummernd im schwellenden Grün": Einziges Geschiedensein 1 (VI, 212).

(b) Some specific features of a scene:

(i) As attribute of *Tal, Hain, Garten*: "O Park, sei mir gesegnet! bleib ewig frisch und grün": Ein Geburtstag auf der Reise 81-2 (VI, 247). "ewig-grüner Garten": Die Erde und der Mensch 18 (VI, 303). "im grünen Thal": An seine Majestät König Wilhelm, etc., 60 (VI, 412). Cf. An Ludwig Uhland 5 (VII, 99); Der Quell 20 (VII, 16); Die Nacht 9 (VII, 26).

(ii) In descriptions of flowers, trees, plants, etc.: "mit Palmen . . . . ewig grün": Elegie 19-20 (VII, 22). "Unter grünen Myrthen": An Laura 9-10 (VII,

50). "goldne Frucht erglänzt am grünen Reise": Widmungsgedicht 4 (VII, 107). Cf. An Hedwig 13-4 (VI, 208); Das Opfer des Frühlings 40 (VI, 217); Der Zauberhain 3-4 (VI, 387), etc., etc.

(c) In metaphor based upon the idea of color in flowers, plants, etc.: "Grünt dir der Freundschaft Siegespalme": Freundschaft 39 (VII, 21). "Was sie pflanzen, grünt ewig fort": Fragmente, No. 3, line 6 (VII, 38). "Von der Freundschaft . . . . Myrthengrün": An Laura 20 (VII, 50). Cf. Prolog zu Goethes hundertjähriger Geburtsfeier 13 (VI, 298).

(d) Miscellaneous: "der Schlange grünes Auge": Waldbilder 75 (VI, 221). "zum grünen Festaltar": Adams Opfer 2 (VI, 238). "um den grünen Tisch": Eine Moderne Ballade 4 (VII, 188).

## 5. White

Of the 27 cases of white, 16, or over one half, occur in descriptions of persons. *Weiss* is not once used metaphorically. In the majority of cases reference is had to the:

(a) Garb or dress: "Im weissen Feierkleide": Die heilige Drei 36 (VI, 181). "Ihre Kleider, ihre weissen": Das Venerabile in der Nacht 11 (VI, 286). "Das Mägdelein tritt im weissen Feierkleid": Meiner Tochter Christine ins Gebethbuch 1 (VI, 423). Cf. Wohin so flink, Du junges Kind? 25 (VI, 441); Rosa 14 (VII, 28); Wiedersehen 70 (VII, 109).

(b) Complexion of hands: "Bei ihrer weissen Hand": Schön Hedwig 12 (VI, 172). "mit den weissen Händen": Letzter Gruss 5 (VI, 214). "Die Hände, die es halten, weiss, wie Wachs": Drei Schwestern 10 (VI, 405). Cf. Was ist das für ein Frauenbild 3-4 (VI, 418).

(c) Color of hair or beard: "In weissem Bart": *Das Korn auf dem Dach* 10 (VI, 190). "Nun packt er den Vater bei'm weissen Schopf": *Vater und Sohn* 9 (VI, 427).

(d) *Weiss* is rare in description of nature. There are two references to landscape in which *weiss* occurs, both in the poem *Winterlandschaft*: in one of these passages the snow suggests the grim figure of death attired in white festal garb: "der Tod im weissen Festgewand": *Winterlandschaft* 12 (VII, 165). "die weisse Fläche": *Winterlandschaft* 1. These instances, brief though they be, give us a faint touch of a quality that characterizes much of modern landscape painting—the subtle suggestion of a soul manifested by the lights and colors of the outer world. It is with *weiss* moreover, generally in combination with other more dismal tints (*bläss, grau* and the like), that some of the most strikingly weird and uncanny effects are secured, e.g. "Linnen rings, das weisse, bleiche, in der Mitt' ein dunkler Sarg": *Das Wiedersehen* 70-1 (VII, 109).

In only four passages does *weiss* occur in connection with flowers: "Der weissen (Rose) bist du heute gleich": *Ein frühes Liebesleben* 65 (VI, 199). "Mandelbaum im weissen Kleid": *Das Opfer des Frühlings* 20 (VI, 217). "Die Nelke, weiss und röthlich . . . weiss ist es wohl im Grunde": *Im Garten* 7-9 (VII, 80). Cf. *Lied der Geister* 15 (VII, 63).

In view of the predominance of *weiss* in figure pictures it is noteworthy that all of the flower descriptions above have a very close connection with persons. For the color of the flowers is either made the basis of a complexional comparison (*Frühes Liebesleben; Im Garten*;) or it is metaphorically associated with human dress (*Opfer des Frühlings; Lied der Geister*).

(e) Equally rare is *weiss* in descriptions of animals: "weisse Pfoten": Aus der Kindheit 23 (VI, 194). "ein weisser Schmetterling": Sommerbild 6 (VI, 230). "Nimm (dem Schmetterling)—seinen weissen Flügel": Der beste Liebesbrief 7-8 (VI, 285). Cf. Noch ist Polen nicht verloren 28 (VII, 216).

(f) Miscellaneous: "Vor'm Kärrner sieht man, weiss und roth, die vollen Flaschen stehen": Zum Schiller-Jubiläum 13-4 (VI, 407). "ein weisses Leuchten": Das Licht will sich verstecken 19 (VII, 173).

## 6. Black

(a) Five of the 23 instances of *schwarz* allude to personal appearance; only twice do the proverbially seductive black eyes win from Hebbel the tribute of brief passing allusion: "schwarze (Augen)": Liebeszauber 48 (VI, 156). "ihre dunklen, schwarzen Augen": Stanzen auf ein Sicilianisches Schwesterpaar 49 (VI, 215). The three remaining passages allude (i) to general complexion: "Jedwedes Angesicht . . . schwarz geraucht": Diocletian 43-5 (VI, 429). "die schwarzen Todtenträger": Das Wiedersehen 85 (VII, 109). (ii) to dress: "Im schwarzen Gewande ein Jüngling sich naht": Der Tanz 10 (VII, 72). Five times *schwarz* has metaphorical force.

(b) In descriptions of nature, black is usually made to serve a definite purpose, whether it be merely (i) that of color contrast: "Wie der Sterne Goldgefunkel durch die schwarze Hülle bricht": An die Tugend 69-70 (VII, 14). "Im schwarzen Felsgestein": Das Licht will sich verstecken 6 (VII, 173); or (ii) correspondence with the mood of the scene, as in the passages from *Rosa* quoted above (see pp. 107-8), e.g. "des Himmels Dunkelblau



wird nächtlich schwarz und erdengrau": Rosa 11-2 (VII, 28). (iii) Generally it is employed to lend an atmosphere of mystery and gloom, so in poems in which the supernatural element is important (compare above: "im schwarzen Gewand ein Jüngling sich naht"); "Pflücke nicht die schwarzen Rosen": Zauberhain 9 (VI, 387).

(c) *Schwarz* is rarely lacking in allusions to death. It occurs:

(i) In certain conventional metaphors: "den schwarzen Tod": Der Tod kennt den Weg 32 (VI, 394); again in line 96. "trank den schwarzen Tod": Das Wiedersehen 95 (VII, 109).

(ii) In passages where the reference to death is more remote, yet distinctly felt: "in's schwarze Grab": Kinderloos 6 (VII, 162). "In die schwarze Erde da grub man sie ein": Das Kind 7 (VII, 66). "der Schlange grünes Auge blinzelt mich an vom schwarzen Grund": Waldbilder 75-6 (VI, 221). Cf. Vater und Sohn 17 (VI, 427); Traum 62 (VII, 166).

(d) Miscellaneous: "der Sorgen schwarz Gewimmel": Menschen-Schicksal 8 (VII, 77). "Den schwarzen Eber hetzend": Herr und Knecht 27 (VI, 388).

## 7. Gray

The instances of *grau*, 14 in number, do not readily lend themselves to formal classification. Only one case of metaphor was noted. There is a general tone of melancholy and gloom pervading the pictures into which gray is brought; gray is one of the colors that Hebbel regularly uses for sombre effects: "das Felsenhaupt, das graue": Die Spanierin 7 (VI, 176). "Hinter grauer Nebel Schleier": Opfer des Frühlings 11 (VI, 217).

"Bei'm Dämmerlicht des Mondes schau' ich gern der grauen Weltstadt bröckelnde Ruinen": Eine Mondnacht in Rom 1-2 (VI, 309). Cf. An Ludwig Uhland 1-2 (VII, 99).

In the passages from *Rosa*, gray combines with black to produce the effect of ominous foreboding. Of a sombre, sepulchral dreariness is the following passage from *Kirchhof*: "Das dumpfe Beinhaus mit dem Gegitterwerk, . . . und dem grauen verschlossnen Thor": Der Kirchhof 10 (VII, 100). Cf. "des Himmels Dunkelblau wird nächtlich schwarz und erdengrau": *Rosa* 11-2 (VII, 28); also *Rosa* 105-6; 161-2.

Gray is rare in descriptions as concomitant of old age: "Der Greis, der zeigt auf's graue Haupt": Herr und Knecht 16 (VI, 388). "Der alte König, schwach und grau": Des Königs Tod 1 (VII, 123).

Miscellaneous: "zur grauen, hässlichen Raupe": Einfälle 88 (VII, 54). "in grauen Römertagen": An seine Majestät König Wilhelm, etc., 41 (VI, 412). "Funken mit Grau und Schwarz vermischt": Die Kirmess 33-4 (VI, 278). "Den wollte ich vergiften durch dieses graue Pulverlein": Des Königs Jagd 38 (VII, 85).

## 8. Purple<sup>58</sup>

(a) Appearing 8 times in all, purple occurs in 4 descriptions as the symbol and accompaniment of royal splendor and luxury: "Es harrt auf weichem Purpursammt die jüngste Sklavin ihres Herrn": Die Odaliske 1-2 (VI, 187). "Den König aufzufinden, der schon den Purpurmantel trägt": Prolog zu Goethes . . . Geburtsfeier 97-8 (VI, 298). "das Purpurfarb'ge

<sup>58</sup> It seemed advisable to isolate the instances of "purpur," although in some cases the reference is primarily to "red."

Prachtgewand": Epilog zum Timon, etc., 8 (VI, 432). "hängt ihm den Purpur um": Vater und Sohn 36 (VII, 152).

(b) Purple appears, further, in personal description: "Da ward zur Purpurflamme dein Gesicht": Auf ein erröthendes junges Mädchen, etc., 2 (VI, 213). "Einst sahst du . . . sie [i.e. die Wange] glühen, wie Morgenroths Purpur so roth": Rosa 27-8 (VII, 28). "In deinem gestohl'nen Purpur": Waldbilder 59 (VI, 221). "Ich will den Funken aus den Höh'n, der . . . zuletzt zur Flamme sich entzündet: zur Flamme, die . . . uns im reinsten Purpur malt, wie sich Natur und Geist verwoben": Auf die Deutsche Künstlerin 5-12 (VI, 282). (The last quotation is the only clear instance of metaphor.)

## 9. Brown

Brown occurs in the following personal descriptions, reference being either to eyes, hair, or general complexion: "Ob man ihr mit braunen oder blauen Augen . . . gefalle": Liebeszauber 47 (VI, 156). "dunkelbraunes Haar": Lied (Komm' wir wollen Erdbeer'n pflücken) 14 (VI, 151). "die Braune": Kirmess 10 (VI, 278). "die (Zigeuner) geigen oder blasen frisch und werden stündlich bräuner": Husaren-Werbung 11-2 (VI, 191). "Horch die geigenden Zigeuner! . . . Die Gesichter immer bräuner": Aus dem Wiener Prater 1-3 (VI, 423). In one passage the eyes described are a dog's: "Mit den treuen braunen Augen," etc.: Schau ich in die tiefste Ferne 9 (VI, 408). Brown occurs in only one description that is non-personal: "In der gebräunten Stube": Das alte Haus 16 (VI, 266).

In none of the 8 references to brown do we find the color used strictly metaphorically.

## 10. Pink

The German term for pink is *rosa*. In the lyrics the 6 cases take the form *rosig* or *rosen*, and occur mainly in compounds like *rosenroth*, with one case of metaphor. The first member of this compound is obviously to be traced back to the flower *Rose*, but the color of the rose is the dominant thing, and there can be little doubt that in the terms *rosig*, *rosen*, *rosenroth*, etc., the reference to the color pink is quite as evident as though *rosa* had been the form: "Wohl war das Mägdlein rosenroth": Rosa 31 (VII, 28). "Wohl war der Ritter rosenroth": Rosa 47. "von der Liebe Rosenroth umgeben" (metaphor): An Laura 19 (VII, 50). Cf. Lied der Geister 13 (VII, 63); Selbstvertrauen 5 (VII, 59); Flocken 82 (VII, 44), etc., etc.

## 11. Silver

Silver occurs mainly in compounds (*silberrein*, *silberhell*): "die Sterne hellten silberrein," etc.: Rosa 3 (VII, 28). "Es düstern Wolken den Schein der silberhellen Sternelein": Rosa 107-8. "da ward des Himmels Erden-grau . . . . silberhell," etc.: Rosa 161-2.

The above passages being all descriptive of the heavens, the term *silber* necessarily alludes primarily to the color. In the following instance metal takes precedence over color in the thought: "Der silberne (Pocal) der ist für mich": Hochzeit 28 (VII, 128).

There are but 4 allusions to this color, none of which are to be taken in a metaphorical sense.

## 12. Yellow

Yellow is used only once: "Eine Natter als Geschmeide um den Hals, . . . . kauert dort ein gelbes Mädchen": Waldbilder 77-9 (VI, 221).

## 13. "Falb"

*Falb* (tawny) appears but once: "In seiner (des Baumes) falben Krone hängt gewürzig eine Frucht voll Saft": Baum in der Wüste 5-6 (VI, 238).

The following table gives the total number of instances of each color, and the number of instances and the percentage of metaphorical employment:

TABLE A

Colors	Total number	Metaphor
Roth . . .	83	3—3.6%
Gold . . .	45	9—20%
Blau . . .	29	0—00%
Grün . . .	29	3—10.3%
Weiss . . .	27	0—00%
Schwarz . . .	23	5—21.7%
Grau . . .	14	1—7.1%
Purpur . . .	8	1—12.5%
Braun . . .	8	0—00%
Silber . . .	4	0—00%
Rosen . . .	6	1—16.6%
Falb . . .	1	0—00%
Gelb . . .	1	0—00%

Total number of instances of color proper, 278

Total number of instances and percentage of metaphor, 23—8.2%

## II. LIGHT, FIRE, FLAME, ETC.

Of the terms grouped under the general heading Light, Fire, Flame and *Glut*, a very large percentage are employed metaphorically. And yet many of the passages quoted above in the general discussion of Hebbel's colors, pp. 72 ff., adequately illustrate our poet's exceptional susceptibility to the direct impressions of light; indeed, they form one of the striking features of many of the songs. Surely in passages such as the opening lines of *Der Wein*, the "light" terms appeal directly to the senses, and the number of illustrations of the same

sort might be multiplied indefinitely from among briefer allusions to light or fire:

“Du blinkst so hell und glänzend aus dem Becher,  
 Als wäre jeder Stral in dir zerronnen,  
 Woraus du einst die Feuerkraft gewonnen,  
 Die glühend jetzt entgegen schäumt dem Zecher.”

*Der Wein*, 1-4 (VI, 310)

The discussion of the metaphorical employment of the terms included under Light, Fire, Flame and *Glut* is not here taken up; we are for the present concerned chiefly with the sensuous employment of these terms. Examples of the most important of these are given to show the method of their application.

### 1. *Glut*

As the cases involved in *Glut* are among the most numerous, so they present the greatest difficulty to formal analysis. It is by no means incontestable that the term *Glut*, with its compounds and derivatives, appertains primarily to light, or is always suggestive of light. In some instances reference is had quite obviously to heat, the appeal is rather to the tactual sense and the association with light is only remote. This is most often true in personal descriptions where *Glut* appears as a physical concomitant of certain emotions. But inasmuch as even in these cases the element of light, to some extent, is present, all instances of *Glut* have been treated as phases of light and have been assumed to appeal to the sense of sight, except in the cases where there is explicit reference to heat and direct appeal to tactual sensation. Out of the 101 instances of *Glut*, 49 are metaphorical in sense.

(a) *Glut* appears in the following personal descriptions: “seine Wangen glüh’n”: Schön Hedwig 5 (VI, 172). “Wenn das Lämpchen Funken sprüht, so sieht



man, wie sie glüht": *Virgo et Mater* 7-8 (VI, 178). "Von Licht und Glanz die Zauberglut darüber (i.e. über das Auge) hingehaucht": *Tändelei* 7-8 (VI, 211). Cf. *Einziges Geschiedensein* 3-4 (VI, 212); *Opfer des Frühlings* 27 (VI, 217); *Still und heimlich* 29 (VII, 163), etc., etc.

(b) In nature descriptions *Glut* is effectively employed in connection with:

(i) Elemental forces, celestial phenomena (atmosphere, lightning, sun, stars, etc.): "glüh'nde Düfte": *Vorfrühling* 9 (VI, 228). "Der Feuergeist reitet auf röthlicher Glut": *Lied der Geister* 6 (VII, 63). "Wenn ich aus der Glut (i.e. dem Blitz) sie rette": *Liebeszauber* 22 (VI, 156). Cf. *Waldbilder* 53-4 (VI, 221); *Der alten Götter Abendmahl* 2, 15 (VII, 132), etc., etc.

(ii) Less frequently in description of flowers, fruits, etc.: "Keusche Lorbeern selbst erglühten": *Opfer des Frühlings* 23 (VI, 217). "Ihr (i.e. der Rose) Kelch bewahrt ein letztes stilles Glüh'n": *Meiner Tochter Christine ins Gebetbuch* 16 (VI, 423). "Eine Rose wohl seh' ich glühen": *Sehnsucht* 7 (VII, 9). Cf. *Wiegenlied* 9-10 (VII, 165); *Menschen-Schicksal* 12-3 (VII, 77); *Rosenleben* 7-8 (VII, 126), etc., etc.

(c) Miscellaneous:

(i) Twice employed to describe precious stones: "Aus glühenden Perlen": *Auf die Sixtinische Madonna* 15 (VI, 283). "Ein Ring mit rothen Gesteinen, die glühend, wie Kohlen, erscheinen": *Der Ring* 27-8 (VI, 390).

(ii) In general descriptions: "Dunkelroth im Morgenlicht glüh'n des Schlosses blanke Zinnen": *Ritter Fortunat* 5-6 (VII, 88). "des Heerdes Glut": *Ver-söhnung* 10 (VI, 272).

## 2. Licht, etc.

The terms *Licht* and *leucht-* are together employed 123 times, 47 of the instances being metaphorical. In the poem "Zum Licht," *Licht* occurs 13 times, the constant recurrence of the refrain "zum Lichte ringt'!" accounts for the frequency of the term in this poem. Following are the most characteristic and striking instances of the expression:

(a) Referring to the radiance of the heavens and the heavenly bodies: "Als ihren Lichtstrom liebevoll die Sonne . . . . niedergoss": Die drei grossen Tage 5-7 (VII, 62). "dieses Licht, das einem trüben Sterne entfließt": Eine Mondnacht in Rom 5-6 (VI, 309). "Bei'm Dämmerlicht des Mondes": Eine Mondnacht in Rom 1-2. Cf. Rosa 163 (VII, 28); Vorfrühling 11-2 (VI, 228); Der letzte Baum 7 (VI, 411), etc., etc.

(b) Designating artificial light emanating from lamp, candle, torch, etc.: "Jetzt lisch't's mit einmal aus, das Licht": Ein frühes Liebesleben 132 (VI, 199). "bei heller Kerzen Licht": Dem Schmerz sein Recht 123 (VI, 287). "Weihnachtslichter": Das abgeschiedene Kind an seine Mutter 13 (VI, 294). Cf. Zum Schiller-Jubiläum<sup>59</sup> 23-4 (VI, 407); Das Wiedersehen 69 (VII, 109); Noch ist Polen nicht verloren 141-2 (VII, 216).

(c) To a limited extent, *Licht* figures in certain passages as medium of contrast or comparison: "Ihre Kleider, ihre weissen, schimmern durch die Nacht wie Licht": Das Venerabile in der Nacht 11-2 (VI, 286). "Jetzt lisch't's auf einmal aus, das Licht . . . . je dunkler, um so besser": Ein frühes Liebesleben 132-4 (VI, 199). "Trübes Licht von trüber Kerze, . . . . in der Mitt' ein dunkler Sarg": Das Wiedersehen 69-71 (VII, 109).

<sup>59</sup> Cf. the description of the torchlight procession in honor of Schiller, Tgb. IV, 5760.

(d) Quite effective is the introduction of *Licht* to secure the effect of the supernatural, the ominous or the weird, although Hebbel uses other terms preferably for this purpose: "in gespenst'gem Lichte tritt plötzlich aus dem Thor . . . . die heil'ge Drei hervor": Die heilige Drei 21-4 (VI, 181). "Bei'm Dämmerlicht des Mondes schau' ich gerne der grauen Weltstadt bröckelnde Ruinen": Eine Mondnacht in Rom 1-2 (VI, 309). "Trübes Licht von trüber Kerze": Wiedersehen 69 (VII, 109).

(e) Very rare is *Licht* in personal descriptions: "Ihre Kleider, . . . . schimmern . . . . wie Licht": Das Venerabile in der Nacht 11-2 (VI, 286). "ein lichter Engel": An Elise 7 (VII, 175).

### 3. Glanz

Twenty of the 60 instances of *Glanz* occur in metaphor. The term is common in descriptions:

(a) Of celestial appearances: "breit beglänzt von Wetterleuchtens Flammen": Liebeszauber 3 (VI, 156). "Schaut den Lenz im Morgenglanz!": Opfer des Frühlings 10 (VI, 217). Cf. Proteus 21 (VI, 253); An Laura 30 (VII, 50); Spatziergang in Paris 47 (VI, 241).

(b) Of the earth:

(i) As it would appear if viewed from another planet: "Die Erde . . . . die dämmernd-kleine, die, sonst verschwimmend in den blauen Hallen, jetzt heller aufglänzt": Das abgeschiedene Kind an seine Mutter 8-10 (VI, 294). "Es flog an mir vorüber die Welt in Nacht und Glanz": Der Becher 13-4 (VII, 144).

(ii) Suggestion of the main physical aspect: "Vor diesem Glanze (der Erde) fahren auch die Vögel aus dem Traum": Opfer des Frühlings 49 (VI, 217).

“Grünen, Blühen, Duften, Glänzen”: Herbstgefühl 1 (VI, 230). Cf. Die Erde und der Mensch 87-8 (VI, 303).

(c) Of flowers, etc.: “Tief trauert die Blume im bleichen Glanz”: Romanze 5 (VII, 26). “Die schönste Himmelsblume blühet mit lichtem Glanz”: Fragmente No. 2, lines 1-2 (VII, 38). “In seinem Haar den frischen Kranz der Liebe in verklärtem Glanz”: Rosa 135-6 (VII, 28). Cf. Widmungsgedicht 4 (VII, 107).

(d) In personal descriptions: “Des Auges Glanz”: Der Maler 10 (VI, 175). “Von Licht und Glanz die Zauberglut darüber hingehaucht”: (i.e. über die Augen): Tändelei 7-8 (VI, 211). “Dass ihre rosige Wange ein Abglanz der seinigen schien”: Waldbilder 11-2 (VI, 221). Cf. Zauberhain 28 (VI, 287); Oberon spricht 35-6 (VII, 224); Rosa 135-6 (VII, 28). (Cf. (c) Flowers.)

(e) *Glanz* is often dominant in descriptions of gems, metals, crowns, weapons, etc.: “Tief in des Berges Grunde, da ruhte das Metall, . . . taub, ohne Glanz und Schall”: Horn und Flöte 1-4 (VI, 261). “(der Diamant) wird bei tausend Festestänzen . . . glänzen; doch keiner ahnt, woher der Glanz”: Dem Schmerz sein Recht 126-9 (VI, 287). “Und verleiht den Diamanten neuen Glanz”: Noch ist Polen nicht verloren 31-2 (VII, 216). Cf. Der Ring 100 (VI, 390); An seine Majestät König Wilhelm I, etc., 3 (VI, 412).

(f) Miscellaneous: “glänzt nicht festlich mein Portal”: Das alte Haus 45 (VI, 266). “Das glänzt und funkelt durch die Nacht”: Zum Schiller-Jubiläum 25 (VI, 407). “Es glänzt heraus ein Schimmer”: Das Wiedersehen 56 (VII, 109). Cf. Hochzeit 6 (VII, 128); Der Wein 1 (VI, 310); Flocken 81 (VII, 44).

## 4. Flamme (flimm-, etc.)

Out of a total of 60 cases, Hebbel employs *Flamme* 37 times in metaphor. The remaining 23 instances occur almost exclusively in passages descriptive of natural—predominantly celestial—phenomena: “Breit beglänzt von Wetterleuchtens Flammen”: Liebeszauber 3 (VI, 156). “Blitz, dies Verflammen im nächtlichen Blau”: Proteus 23 (VI, 253). “in Morgenflammen”: Der letzte Baum 3 (VI, 411). Cf. Bei einem Gewitter 9 (VII, 124); An eine Römerin 12 (VI, 308). The following instances have no common chief characteristic, in general the literal sense (flame) is designated: “in die Flammen”: Das Lied vom Schmiedt 14 (VII, 82). “In Wasserfluten nicht und nicht in Flammen”: Unsere Zeit 2 (VI, 315). Cf. Der Pocal 7 (VII, 178); Prolog zu Goethes hundert-jähriger Geburtsfeier 38 (VI, 298); Ein Dithmarsischer Bauer 176 (VI, 160); Lied der Geister 26 (VII, 63).

## 5. Strahl (strahl-)

(52 instances; 16 in metaphor)

## 6. Schein (schein-)

(38 instances; 8 in metaphor)

## 7. Funke (funkel-)

(33 instances; 14 in metaphor)

These three terms may be conveniently treated together as they present in the main quite similar characteristics.

(a) Like the terms of light already discussed, *Strahl*, *Schein* and *Funke* are common in references to the heavenly luminaries:

Strahl: “all die sengend-heissen Stralen (der Sonne)”:

Lied 9 (VI, 151). "ein letzter Stral dem Abendroth ent-quillt": An Ludwig Uhland 3 (VII, 99). "die stralende Sonne": Erinnerung 16 (VII, 12). Cf. Flocken 58 (VII, 44); Widmungsgedicht 6 (VII, 107); Auf ein neues Trinkglas 2 (VII, 118), etc.

Schein: "Die Sterne hellten silberrein das dunkle Blau mit lichtem Schein": Rosa 3-4 (VII, 28). "Wolken düsterten den Schein des Mondes und der Sternelein": Rosa 9-10. "im hellen Mondenschein": Rosa 39. Cf. Rosa 77-8, 107-8, 146, 163; Einfälle 52 (VII, 54); Der Tanz 12 (VII, 72); Auf ein altes Mädchen 23 (VI, 207), etc.

Funke: "Wie der Sterne Goldgefunkel": An die Tugend 69 (VII, 14). "klar funkelten die Sternelein": Rosa 164 (VII, 28). "Alles funkelt": Opfer des Frühlings 47 (VI, 217).

(b) All three terms are used with reference to artificial illumination:

Strahl: "zündet . . . ihr Lämpchen an, schüchtern . . . bei seinem Strale": Mädchen im Kampf, etc., 7-9 (VI, 232). "bei'm Lampenstrahl": Eine moderne Ballade 27 (VII, 188). "O Licht, . . . in deinem Strale": Das Licht will sich verstecken 27-9 (VII, 173).

Schein: "bei der Kohlen Flackerschein": Das Wiedersehen 47 (VII, 109). "vom Leichlicht kam der Schein": Licht in der Nacht 12 (VII, 146). "Leichenkerzenschein": Lebensmomente No. 1, line 22 (VII, 142). Cf. Das Mädchen im Kampf, etc., 16 (VI, 232).

Funke: "Wenn das Lämpchen Funken sprüht": Virgo et Mater 7 (VI, 178). "Wenn der Tannenbaum auch funkelt": Bei dem schönen Weihnachtsfeste 5 (VII, 226). "Sie freuen sich der hüpfenden Funken": Die Kirmess 33 (VI, 278). Cf. Er und ich 3 (VII, 24); Zum Schiller-Jubiläum 25 (VI, 407).



(c) *Funke* is common as designation of the gleam reflected by gems, metals, goblets of wine: "das Messer, wie funkelt es blank": *Der Ring* 17 (VI, 390). "gewiss schwebt . . . . eine Krone . . . . funkelnd über Deinem Haupt": *An Freund La Roche* 9-10 (VI, 417). "Unsere alte Königskrone . . . . fängt von selber an zu funkeln": *Noch ist Polen nicht verloren* 25-7 (VII, 216). Cf. *Hochzeit* 14 (VII, 128); *Eine moderne Ballade* 22 (VII, 188); *Der alten Götter Abendmahl* 19 (VII, 132).

## 8. Feuer

*Feuer* is very effective in its metaphorical employment as symbolism of intense emotion, enthusiasm, energy:<sup>60</sup> its concrete uses, 17 out of 37 cases, present nothing striking or interesting:

(a) General: "ein Huss in wildem Feuer": *An die Tugend* 13 (VII, 14). "Durch Feuer und durch Wasser": *Horn und Flöte* 21 (VI, 261). "die er, wie in Feuer, tränkte": *Das Venerabile in der Nacht* 8 (VI, 286). Cf. *Vater und Sohn* 5 (VI, 427); *Antwort auf das Vorige* 33-4 (VII, 84); *Das Lied vom Schmiedt* 1-2, 8, 9, 25 (VII, 82), etc.

(b) The Heavens: "Der Sonne Feuer": *Zur Vermählung Mohrs* 27 (VII, 117). "Dann wirft der Eine (Titan) seine Feuerbrände": *Auf dem Meer* 27 (VI, 251). "zur Feuergarbe schwillt der Blitz": *Liebeszauber* 62-3 (VI, 156).

(c) Miscellaneous: "Du könntest leichter einen

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<sup>60</sup> Cf. such passages as: "durchglüht ihn göttliches Feuer": *Sängers Sterne* 16 (VII, 238). "Der Satan sah's, und in ihm zischte höllisch Feuer": *Freundschaft* 25 (VII, 21). "sein . . . Feuerauge blitzt": *Schön Hedwig* 3 (VI, 172). "Ihre Feuerlippe!": *Sturmabend* 22 (VI, 143). "Feuersäfte": *Auf ein erröthendes junges Mädchen*, etc., 7 (VI, 213).

Strauss aus Feuerwerkers Blumen winden": In diesen Launen 3-4 (VII, 193).

### 9. Blinken

Only once is *blinken* used in metaphor. The remaining 12 passages in which *blinken* occurs are descriptive of:

#### (a) Nature:

(i) Sky: "Das Licht der Sterne blinkte schwach": Wiedersehen 45 (VII, 134). "dem Blinken des Sternenhimmels gleich": Geburtstag auf der Reise 99-100 (VI, 247).

(ii) Landscape: "Das ist die Flut! O, in der Glut, was kann so köstlich blinken": Knabentod 13-5 (VI, 147).

(b) Animals: "sein Kätzchen blink und blank": Aus der Kindheit 60 (VI, 194).

(c) Wine: "Blinkt in Kristall ein dunkler Wein": Hochzeit 18 (VII, 128). "Feuerwein in goldnen Bechern blinken": Wiedersehen 10-1 (VII, 134). "Doch in dein mystisches Blinken": Vor dem Wein 3 (VII, 147). Cf. Der Wein 1 (VI, 310).

(d) Metals, gems: "des Rächers Richtschwert blinken": An die Unterdrückten 32 (VII, 12). "die Schwerter blinken": Des Königs Tod 5 (VII, 123). ". . . . es galt dem Edelsteine, der roth am Finger blinkte": Traum 22-3 (VII, 166).

### 10. Brennen, Brand

The instances of *brennen* (*Brand*, etc.) may be divided into two general groups: in the first, 14 out of 27 instances, the literal sense is predominant and the reference is to burning as a phenomenon of commonplace realism; the second group comprises 13 cases and con-

tains the more imaginative passages where the sense of "brennen" verges closely upon the metaphorical:

(a) "brannte hell und lichterloh": Das Lied vom Schmiedt 3 (VII, 82). "es stirbt der letzte Brand": Das Lied vom Schmiedt 28. "Die Kinder stecken . . . . Papier in Brand": Die Kirmess 29-30 (VI, 278). Cf. Das Wiedersehen 28, 48 (VII, 109); Traum 51 (VII, 166); Das Licht will sich verstecken 2 (VII, 173); Vater und Sohn 46 (VI, 427).

(b) "Nacht, die in den Brand gerathen": Stanzen auf ein Sicilianisches Schwesterpaar 50 (VI, 215). "Dann wirft der Eine (Titan) seine Feuerbrände": Auf dem Meer 27 (VI, 251). "Weltenbrand": An Seine Majestät König Wilhelm I, etc., 102 (VI, 412). "der Farbenbrand": Die Rosen 12 (VI, 229).

### 11. Schimmer (schimmern, glimmen)

*Schimmer* (*schimmern*, etc.) lends itself readily to metaphorical usage, which comprises 10 of the 19 cases. The term occurs in allusions to:

(a) Nature:

(i) Sky: "des fernsten Sternes Schimmer": Mann und Weib 3 (VI, 321). "Der Sonne hellste Stralen schimmern d'rein": Auf die Sixtinische Madonna 10 (VI, 283).

(ii) Seasons: "Lenzes Duft und Schimmer": Horaz und seine Regel 22 (VII, 200).

(b) Animal life: "zwei schimmernde Schwäne": Sie seh'n sich nicht wieder 3 (VI, 212).

(c) Artificial light: "Kerzen hell erglommen": Weihnachtsgabe 3 (VII, 78). "Hell und festlich schimmerten die Kerzen": Das Abendmahl des Herrn 1 (VII, 122). "eine Kerze schimmert": Die heilige Drei 95 (VI, 181). Cf. Das Wiedersehen 56 (VII, 109).

(d) In one figure-description: "Ihre Kleider . . . . schimmern durch die Nacht": Das Venerabile in der Nacht 11-2 (VI, 286).

## 12. Blitz, blitz-

*Blitz* appears 26 times in the poems, 9 times in metaphor. The term is common in reference to the elemental phenomenon lightning, and also in a figurative sense suggestive of flashing, sparkling, etc. Consistent with our principle of classification, these figurative uses are not counted as metaphors, since they are clearly concrete and sensuous:

(a) Elemental: "Flammt der mächtige Blitz": Flocken 23 (VII, 44). "siehst du die Blitze glüh'n?": Das Kind 21 (VII, 66). "flammt der Blitz hernieder": Bei einem Gewitter 9 (VII, 124). "Es schlängeln sich die Blitze": Der alten Götter Abendmahl 2 (VII, 132). "Wie Blitzesflamme zückte mir's da durch Mark und Bein": Der Becher 19-20 (VII, 144). "Roth und zischend . . . . springt ein Blitz": Vater unser 13-4 (VI, 169). "Und von rothen Blitzen scharf durchzogen": Liebeszauber 4 (VI, 156). "zur Feuergarbe schwillt der Blitz": Liebeszauber 62-3. Cf. also: "Die Sonne, einmal noch durch Wolken blitzend": Winter-Landschaft 9 (VII, 165). "Und wie sie (i.e. der Sonne Stralen) blitzend durch einander wallen": Auf die Sixtinische Madonna 11 (VI, 283).

(b) Miscellaneous: "dies Perlen und dies Blitzen" (i.e. des Weines): Die beiden Zecher 4 (VI, 319). "Es glüht und blitzt . . . . im alten dunklen Haus": Der alten Götter Abendmahl 15 (VII, 132). "Und das Beil im Nacken blitzt": Vater unser 20 (VI, 169). "Die (Schwerter) blitzen noch einmal so hell": Des Königs

Tod 11 (VII, 123). "Jenes blitzende Geschmeide": Eine moderne Ballade 25 (VII, 188). "Er (i.e. der Ring) blitzt am Finger," etc.: Der Ring 96 (VI, 390).

### 13. Prangen

*Prangen* appears in 7 passages, 4 of which are metaphors. We submit a few typical examples: "Den lieblichen Jungfern sei dies geweiht, die da prangen in üppiger Herrlichkeit": Für ein Ringreiterfest 13-4 (VII, 4). "Es prangte stolz ein grosser Saal": Wiedersehen 15 (VII, 134). "Wenn deine Blätter, wie in Wollust, prangen": Rosenleben 6 (VII, 126).

### 14. Flackern

There are 3 instances of this term, all concrete: "Das (Feuer) flackert allzusehr": Das Lied vom Schmiedt 8 (VII, 82). "Was flackert roth die Mühle": Die Schlacht bei Hemmingstedt 1 (VII, 90). "Bei der Kohlen Flackerschein": Das Wiedersehen 47 (VII, 109).

### 15. Kerze, Lampe, etc.

Repeated reference is made to objects associated with light or fire, such as *Kerze*, *Lampe*, *Fackel*, *Laterne*, *Lunte*. Of these, *Kerze* appears 13 times, prevailing with sensuous force: *Lampe* is used 6 times, always concretely; while 2 of the 5 cases of *Fackel* are metaphorical. *Laterne* and *Lunte* occur only once each. We confine our examples to a few characteristic passages employing *Kerze*: "Und löschte die Kerzen aus": Er und ich 32 (VII, 24). "Die Kerzen verlieren den hellen Glanz": Der Tanz 1 (VII, 72). "sind Kerzen hell erglommen": Die Weihnachtsgabe 3 (VII, 78). "Das

(Feuer) war im Dunkeln seine Kerz' . . . . Wo hat er seine Kerz'": Das Lied vom Schmiedt 6; 30 (VII, 82). "Trübes Licht von trüber Kerze," . . . . der Kerzen Flimmer": Das Wiedersehen 69; 88 (VII, 109). "Wie Leichenkerzenschein": Lebensmomente 22 (VII, 142). "bei heller Kerzen Licht": Dem Schmerz sein Recht 123 (VI, 287). "Und eine Kerze schimmert": Die heilige Drei 95 (VI, 181). "Wer hat die Kerze in's Dach gesteckt": Vater und Sohn 1 (VI, 427).

TABLE B

Terms	Times employed	Times and percentage of metaphor
Licht (leucht-)	123	47—38.2%
Glut . . . .	101	49—48.5%
Glanz . . . .	60	20—33.3%
Flamme (flimm-)	60	37—61.6%
Strahl . . . .	52	16—30.7%
Schein . . . .	38	8—21%
Feuer . . . .	37	20—54%
Funke (funkel-)	33	14—42.4%
Brenn- (Brand)	27	13—48.1%
Blitz . . . .	26	9—34.6%
Schimm- (Glimm-)	19	10—52.6%
Blinken . . . .	13	1—7.6%
Kerze . . . .	13	1—7.6%
Prangen . . . .	7	4—57.1%
Lampe . . . .	6	0—00%
Fackel . . . .	5	2—40%
Lodern . . . .	4	3—75%
Flackern . . . .	3	0—00%
Laterne . . . .	1	1—100%
Lunte . . . .	1	0—00%
Total . . . .	629	255—40.5%

### III. GENERAL TERMS ASSOCIATED WITH COLOR AND LIGHT

We conclude with a few illustrations of the use of symbols that may be grouped together under the head of General Terms associated with Color and Light.



Prominent among these are the terms denoting partial or total darkness, such as *finster*, *düster*, *dunkel*, *dämmer*, *trüb*, *Schatten*; secondly, a variety of color qualities of varying degrees of brightness, from the hueless *bläss* and *bleich* to the more or less luminous *blank*, *bunt*, *hell*, *klar*, *blond*, *rein*, *frisch*, *Farbe*. We shall illustrate only the more prominent of these terms and in their more typical employment.

### 1. Finster. 2. Düster

There are 28 allusions to *finster*, of which 14 occur in metaphors. Eleven of the 28 instances of *düster* are metaphorical. These terms both impart an air of mystery and gloom to pictures of death, of crime or violence, of tragic grief; they also supply a suitable "atmosphere" for scenes in which the supernatural plays a part:

(a) *Finster*: "Finstre Wälder, voll von Mord und Tod und Gift": *Waldbilder* 69-70 (VI, 221). "im finst'ren Tann": *Herr und Knecht* 10 (VI, 388). "tritt aus einem finst'ren Thor . . . der Todes-Engel": *Die junge Mutter* 14-5 (VI, 179). "Kirchhof, wie standest du so öd' und finster": *Der Kirchhof* 1-2 (VII, 100).

(b) *Düster*: "aus dem düstern Schlund": *Die heilige Drei* 138 (VI, 181). "(die Geister) kehren zurück in ihr düstres Gemach": *Lied der Geister* 39 (VII, 63). "in den düstern Wald": *Die Kindesmörderin* 20 (VII, 68). "Eine Pforte, hoch und düster": *Das Kind* 13 (VII, 74).

Hebbel was peculiarly susceptible to the psychic influence of nightfall, and in a number of passages he has recorded this influence and the thoughts stimulated by it. "*Finster*" and "*düster*" by reason of their suggestiveness, their appeal to the imagination and the emotions, are

admirably suited to lend an atmosphere of strange foreboding, to suggest that melancholy state in which the soul is oppressed and appalled by sombre musings:

(a) Finster:<sup>61</sup> "Die Nebel, sie senken sich finster und schwer": Sie seh'n sich nicht wieder 6 (VI, 212). "Wenn ich abends einsam gehe, und die Blätter fallen sehe, Finsternisse nieder wallen": Spatziergang am Herbstabend 1-3 (VI, 231).

(b) Duster: "die Nacht ist so düster": Die Kindesmörderin 1 (VII, 68). "die Nacht war drohend düster": Traum 65 (VII, 166). "düst're Waldnacht": Räuber und Henker 1 (VII, 181).

A similar mysterious coloring enters into the following personal descriptions:

(a) Finster: "Dein Bild war tief von Finsterniss umwoben": Auf eine Unbekannte 7 (VI, 206).

(b) Duster: "Der Pascha tritt herein . . . ernst und düster": Die Odaliske 25-6 (VI, 187). "eine Mutter . . . kalt und düster": Die Mutter 1-2 (VII, 61). "Du Düst'rer": Situation 6 (VII, 175).

### 3. Dunkel

*Dunkel* is used 76 times in all, 32 of the cases are in metaphors. As with *düster* and *finster*, so also with *dunkel*, Hebbel succeeds admirably in suggesting the subtle spell produced by darkness and falling night:

(a) "dunkle Nacht": Ein frühes Liebesleben 121 (VI, 199). "In dieser dunklen Stunde der rings ergossenen Nacht": Nächtlicher Gruss 1-2 (VI, 227). "Völlig dunkel ist's geworden": Spatziergang am Herbstabend

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<sup>61</sup> Goethe defended *Finsternis* and resented its association with the evil forces in the universe. Such association, he maintained, is the habit of "düster-sinnlicher, von der Erscheinung beherrschter Geschöpfe." In older symbolism *Finsternis* was

21 (VI, 231). "Schweigend sinkt die Nacht hernieder, und in tiefster Dunkelheit," etc.: Das Mädchen im Kampf mit sich selbst 1-2 (VI, 232). "Ich ritt einmal im Dunkeln spät durch ein enges Thal; die Nacht war still," etc.: Memento Vivere 1-3 (VI, 269). Cf. Das Kind 1-2 (VII, 66); Licht in der Nacht 1-2 (VII, 146); Er und ich 1-2 (VII, 24); Das Wiedersehen 26, 53 (VII, 109).

(b) Other phases of nature: "eine dunkle Rebenlaube": Die Spanierin 21 (VI, 176). "Waldes-Dunkel": Stillstes Leben 6 (VII, 140). "am dunklern Ort": Vorüber 7 (VI, 417). "die dunkle Wüste": Heimkehr 1 (VII, 155). "als sie . . . sich auf die dunkle Erde niederneigte": Auf die Sixtinische Madonna 6-7 (VI, 283). Cf. Sie seh'n sich nicht wieder 1-2 (VI, 212); Kains Klage 15 (VII, 10); Meeresleuchten 1 (VI, 282), etc.

(c) In a few personal descriptions *dunkel* is employed as a quality of hair, eyes, general complexion: "aus dem dunklen Haar": Sturmabend 5 (VI, 143). "dunkles Feuerauge": Schön Hedwig 3 (VI, 172). "unter dunkler Braue," etc.: Die Odaliske 3 (VI, 187). Cf. Der Princess Marie Wittgenstein 1 (VI, 403); Todes-Tücke 10 (VII, 76).

(d) Miscellaneous: "Schickt' ich ihm den dunklen Trank": Die Spanierin 58 (VI, 176). "ein dunkler Wein": Hochzeit 18 (VII, 128). "aus dunklem Tabernakel": Der Jude an den Christen 17 (VII, 161). Cf. Vor dem Wein 1 (VII, 147); Der Ring 92 (VI, 390); Das Kind 36 (VII, 74).

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represented as the source of the various shades of light, fire and color, according to J. A. Kanne (1773-1824), professor of Oriental languages in Erlangen. See Goethe's *Farbenlehre*, in Kürschners National-Litteratur, vol. 117, part 2, p. 286, under the heading *Symbolik. Anthropomorphismus der Sprache*.

## 4. Schatten (schatt-)

*Schatten* occurs 22 times in the songs, 7 times with metaphorical effect. We may classify the allusions as follows:

(a) Ghostly apparitions: "Seine Schatten seh' ich wanken . . . seinen Schatten seh' ich schwanken": Kains Klage 10-2 (VII, 10). "ein Wesen so bleich, als wär' es entstiegen dem Schattenreich": Der Ring 15-6 (VII, 59). "die Schattengestalt folgt ihm," etc.: Der Ring 36. "Dort droht ein Schatten herauf . . . Wem droht der Schatten?": Vater und Sohn 24; 27 (VI, 427).

(b) Nature: "Setze dich im Schatten seiner Bäume hin": Der Quell 29-30 (VII, 16). "schattige Haine": Der arme Vogel 3 (VII, 80). "Mit dem Schatten, mit dem Duft": Das Wiedersehen 11 (VII, 109). "steigst Du hinab in nachtumschatteten Abgrund": Der Taucher 1 (VII, 240). "Der Baum, der . . . ihn beschattet": Liebesgeheimniss 12 (VII, 145). "von Schatten geschreckt, die tanzen auf Wegen und Stegen": Der Ring 74-5 (VI, 390). "Sie (i.e. die Wälder) alle bieten Schatten": Ein Wald 9 (VI, 397).

(c) In connection with personal descriptions: "Jetzt war's ein Schatten, irr und bleich," Rosa 21 (VII, 28). "Süsser Träume lichte Schatten fliegen über sein Gesicht": Waldbilder 95-6 (VI, 221).

## 5. Dämmer-

*Dämmer-* appears in 22 passages, in 12 of which it has metaphorical application. As darkness and night fascinated Hebbel by reason of their summons to the more austere moods of the soul, so the beauty of the dusk and the soft colors of evening inspired sentiments of peculiar tenderness. The sonnet *An Ludwig Uhland* (VII, 99)

pays a tribute to the magical touch of dusk and compares with this the transforming and bewitching powers of Uhland's poetic art.<sup>62</sup>

We cannot avoid briefly noting a few of Hebbel's beautiful metaphors in which twilight is made to suggest dim half-forgotten forms, or half-realized, semi-conscious states, in which the soul seems to waver in delicious indecision on the borderline of joy and pain, darkness and dawn: "an diesen mystisch-tiefen Zügen, die auch in dir schon dämmern": Stanzen auf ein Sicilianisches Schwesterpaar 19-20 (VI, 215). "Jungfrauenbilder, früh' erblichen . . . Dämmernd-schwebende Gestalten": Letzter Gruss 1-3 (VI, 214). "des Dichters dämmernde Gestalten": An Christine Engehausen 1 (VI, 313). "Was ich in den fernsten Stunden, oft nur halb bewusst, empfunden, dämmt auf in Seel' und Sinnen": Spatziergang am Herbstabend 9-11 (VI, 231). "Tiefes Verdämmern des Seins, denkend nichts, noch empfindend!": An den Tod 5-6 (VI, 266). Cf. An eine edle Liebende 1 (VI, 317); Das Heiligste 9-11 (VI, 322).

As sensuous term, *dämmer-* occurs in the following passages:

(a) Atmospheric phenomena: "Die Dämmerung war längst hereingebrochen": Auf eine Unbekannte 1 (VI, 206). "Der Tag ist vorüber, es dämmt die Nacht": Sie seh'n sich nicht wieder 24 (VI, 212). "in einer Dämmerstunde": Das Griechische Mädchen 17 (VII, 137). "Es dämmerte, die schöne Welt verlor sich mit dem Tag": Ein Spatziergang in Paris 61 (VI, 241).

(b) Miscellaneous: "Du hättest heiss das Dämmernde (i.e. Traumbild) umschlossen!": Die Verschmähte 11 (VI, 319). "das Licht, das durch die

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<sup>62</sup> Cf. p. 85 above.

Ritzen dämmernd fällt": Noch ist Polen nicht verloren 141-2 (VII, 216).

## 6. Trüb<sup>63</sup>

*Trüb* occurs prevailingly in metaphors, which aggregate 13 out of 18 instances. The 5 instances of sensuous employment occur in passages descriptive of the heavens or the heavenly bodies: "Den Abend trüben Wolken": Zum Licht 10 (VII, 3). "Der Himmel wird trüber und trüber": Rosa 7 (VII, 28). "dieses Licht, das einem trüben Sterne entfließt": Eine Mondnacht in Rom 5-6 (VI, 309). "Aber allzu bald nur trübte uns der heitre Himmel sich": Schau' ich in die tiefste Ferne 41-2 (VI, 408).

## 7. Blass. 8. Bleich

Only 1 of the 22 instances of *blass* is a metaphor. *Bleich* is used 49 times, including 5 times in a metaphorical sense. The allusions to *blass* and *bleich* may be treated together:

(a) They both occur most commonly in personal descriptions, usually as physical concomitants of emotion:

(i) *Blass*: "im blassen Angesichte": Liebeszauber 28 (VI, 156). "er sinkt blass zurück": Die Polen sollen leben 34-5 (VI, 170). "wie es still erblasste": Die junge Mutter 9 (VI, 179). Cf. Stanzen auf ein

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<sup>63</sup> Goethe's *Farbenlehre* has an extremely interesting discussion of the subject *Der Ausdruck Trüb*. (Kürschners Nat. Litt., vol. 117, part 2, p. 288). For Goethe, *trüb* is the first perceptible blurring of the transparent, the first step in the transition from incorporeal to corporeal, "der erste Ansatz zu einem Körperlichen." Hence it is the most delicate form of matter conceivable, "die erste Lamelle der Körperlichkeit." "Der Geist, der erscheinen will, webt sich eine zarte *Trübe*." In the imagination of all peoples, spirits appear enveloped in a murky, mist-like garb.



Sicilianisches Schwesterpaar 24 (VI, 215); Waldbilder 107 (VI, 221); Geburtsnacht-Traum 61 (VI, 255); Doppelter Krieg 8 (VI, 313); Der Ring 59 (VII, 59).

(ii) *Bleich*: "da ward ihre Wange bleich": Der Maler 12 (VI, 175). "fast zum Schnee erbleichend": Liebeszauber 73 (VI, 156). "die Rosen treffen dich schon bleich": Ein frühes Liebesleben 63 (VI, 199). Cf. Waldbilder 123-4 (VI, 221); Geburtsnacht-Traum 30 (VI, 255); Der Ring 70 (VI, 390); Der Tod kennt den Weg 49-50, 63 (VI, 394); Rosa 21 (VII, 28), etc.

(b 1) *Bleich* appears, moreover, in a limited number of nature pictures:

(i) The heavens: "Der Mond begann die bleiche Bahn": Rosa 2 (VII, 28). "bleich huschten am Himmel die Sterne": Rosa 131. "Der Mond geht auf, er ist so bleich": Kindesmörderin 13 (VII, 68). Cf. Auf die Sixtinische Madonna 14-6 (VI, 283).

(ii) Flowers: "ob sie (i.e. die Rose) auch so bleich ist, wie der Tod": Meiner Tochter Christine, etc., 15 (VI, 423). "die Blümchen sind verblichen": Er und ich 5 (VII, 24). "Tief trauert die Blume im bleichen Glanz": Romanze 5 (VII, 26). "bleiche Rose": Romanze 30.

(b 2) *Blass* occurs but once in reference to flowers, and once in personal description:

(i) "die Blumen . . . sind blass hier, wie der Tod": Waldbilder 49-50 (VI, 221).

(ii) "Mit dem Christusbild, dem blassen": Das Venerabile in der Nacht 22 (VI, 286).

## 9. Blank

*Blank* appears in no metaphors, although employed altogether 16 times. It occurs only twice in personal descriptions, is rare in nature pictures and appears pre-

vailingly in passages designating the flashing or gleaming of certain instruments, weapons and utensils: "Er hebt das Messer, wie funkelt es blank": Der Ring 17 (VI, 390). "das reine blanke Schwert": Die Schlacht bei Hemmingstedt 97 (VII, 90). "die heiligen Geschirre, die glänzen blank und klar": Der alten Götter Abendmahl 18 (VII, 132). "Töpfe, Schüsseln, blanke Kessel": Das Wiedersehen 45 (VII, 109). "blankes Schwert": An Deutschland 3 (VII, 201).

### 10. Hell

The instances of *hell* aggregate 45, of which 13 are metaphors. *Hell* almost never occurs alone, it is invariably employed as a strengthening and intensifying adjunct in connection with other terms expressive of light and color:

(a) The heavens: "Wirft hell der Mond den Schein": Die Polen sollen leben 18 (VI, 170). "bei hellem Mondenschein": Ein frühes Liebesleben 73 (VI, 199). "hell bescheint's der Mond": Ein frühes Liebesleben 78. "die Sterne hellten silberrein": Rosa 3 (VII, 28), also 39; 162. Cf. Lustig tritt, etc., 45 (VI, 437); Der Knabe 3-4 (VII, 116); Auf dem Kirchhof 1 (VII, 146).

(b) In personal descriptions: "Ihr blaues Auge, frisch und hell": Schön Hedwig 13 (VI, 172). "Klar und hell, darin (i.e. in der Thräne) mein eig'nes Bild": Tändelei 3-4 (VI, 211). "du machst . . . das trübe Aug' mir helle!" Morgen und Abend 3-4 (VI, 264). Cf. Still und heimlich 20 (VII, 163); Rosa 42 (VII, 28).

(c) Artificial light: "hell . . . die Feuertonne flammt": Ein Dithmarsischer Bauer 175-6 (VI, 160). "bei heller Kerzen Licht": Dem Schmerz sein Recht 123 (VI, 287). "die Kerzen verlieren den hellen Glanz": Der Tanz 1 (VII, 72). Cf. Das Lied vom Schmiedt 3

(VII, 82); Eine moderne Ballade 1 (VII, 188); Das Venerabile in der Nacht 31 (VI, 286).

(d) Miscellaneous: "du blinkst so hell und glänzend aus dem Becher": Der Wein 1 (VI, 310). "sein Wasser . . . . rein und silberhell": Der Quell 15-6 (VII, 16). "Die Erde . . . . die . . . . jetzt heller aufglänzt": Das abgeschiedene Kind, etc., 8-10 (VI, 294).

## 11. Frisch. 12. Klar

Both *frisch* and *klar* are frequently employed by Hebbel—generally in combination with other color terms—with a distinct implication of lustre. There are 7 instances of *frisch*, 2 of them metaphors. A few examples will suffice for this term:

"Ihr blaues Auge, frisch und hell": Schön Hedwig 13 (VI, 172). "das frische Laub": Der Zauberhain 4 (VI, 387). "Wie einen frischen Blumenstrauss": Genesungsgefühl 20 (VII, 172). "dich aufgenommen als frischen Schmuck," etc.: An eine Römerin 7-8 (VI, 308).

Of *klar*, 20 instances were noted, 6 of these may be regarded as metaphors. The following passages illustrate the more striking sensuous cases:

(a) Nature: "Der klarste Morgenstrahl": Schön Hedwig 10 (VI, 172). "Sah ich je ein Blau, wie droben, klar und voll," etc.: Das Opfer des Frühlings 1-2 (VI, 217). "hell und klar wie immer, blickt die Sonne": Diocletian 2-3 (VI, 429). "Und Weste umsäuseln sie lau und klar": Das Kind 25 (VII, 66). "der klare Aether": Hamburg 6 (VII, 222).

(b) Persons: "Und lieblich sah ich, hell und klar, mein eig'nes Bild": Tändelei 3-4 (VI, 211). "Und perlenklar und rein trat eine Thräne . . . . hinein": Tändelei 11-2. "Ihr blaues Auge ist nicht mehr klar": Romanze 24 (VII, 26).

(c) Miscellaneous: "Mit klarem, süßem Wein": Den Glaubensstreitern 8 (VII, 65). "klar und rein blinkt in Kristall ein dunkler Wein": Hochzeit 17-8 (VII, 128). "Die heiligen Geschirre, die glänzen blank und klar": Der alten Götter Abendmahl 18 (VII, 132).

### 13. Rein

In collecting the passages containing *rein*, we have noted only such instances of the term as have an unmistakable reference to color or light. There are 12 of such cases, including 3 metaphors:

(a) Nature: "sein Wasser . . . . rein und silberhell": Der Quell 15-6 (VII, 16). "Die Sterne hellten silberrein": Rosa 3 (VII, 28). "Der Mond schien wieder licht und rein": Rosa 163. "Und aus all den Finsternissen trat die Sonne, voll und rein": Still und heimlich 10-1 (VII, 163). "des Aethers reinste Tropfen": Auf die Sixtinische Madonna 9 (VI, 283). "die reinsten Fluten aus dem ersten Wasser": Die Liebhaber 11-2 (VII, 101).

(b) Miscellaneous: "Du funkelt rein und spiegelblank": Auf ein neues Trinkglas 1 (VII, 118). "Die Schwerter blinken klar und rein": Des Königs Tod 5 (VII, 123). "klar und rein blinkt in Kristall ein dunkler Wein": Hochzeit 17-8 (VII, 128). "Und perlenklar und rein trat eine Thräne . . . . hinein": Tändelei 10-2 (VI, 211).

### 14. Farbe (farbig-, färb-)

In 15 passages the term *Farbe* or one of its derivatives is employed, usually to suggest in a general way the presence of color, thus leaving to the imagination any further refinement into specific hues. The term is used meta-

phorically 4 times; the characteristic cases admit of only rough classification:

(a) Flowers: "Im Kelche der Blume, im farbigen": Proteus 25 (VI, 253). "Und wenn das Leben . . . . zuweilen eine Blüte trieb, so war sie farbig": Alte Widmung dieser Gedichte 13-5 (VI, 274). "Die Glocken . . . . die . . . . in Farben sich entzünden": Ein frühes Liebesleben 51-4 (VI, 199).

(b) Miscellaneous: "In eine wunderbare Flut von Farben," etc.: Tändelei 5-6 (VI, 211). "In aller Farben Glut": Vollendung 3 (VI, 311). "alle Farben zu erhöh'n": Das Opfer des Frühlings 41-2 (VI, 217). "keiner . . . . der seinen Pinsel bloss in Farben tunkt": Auf die Sixtinische Madonna 19-20 (VI, 283).

(c) To some extent in the very last example, and certainly in the following passages, a more definite shade is designated:

"Entfärbt war Lipp' und Wange": Wiedersehen 28 (VII, 134). "Die . . . . Lippen sich entfärben": Traum 3 (VII, 166). "Doch endlich wird mein Blut die Erde färben": Mein Päan 11 (VI, 316). "Jedwedes Angesicht . . . . dunkel oder licht, wie sie die Zone färbte": Diocletian 43-5 (VI, 429).

TABLE C<sup>64</sup>

Terms	Times employed	Times and percentage of metaphor
dunkel	. . . 76	32—42.1%
bleich . . .	. . . 49	5—10.2%
hell . . .	. . . 45	13—28.8%
düster . . .	. . . 28	11—39.2%
finster . . .	. . . 28	14—50%
Schatten . . .	. . . 22	7—31.8%
blass . . .	. . . 22	1—4.5%
dämmer- klar . . .	. . . 22	12—54.5%
trüb . . .	. . . 20	6—30%
bunt . . .	. . . 18	13—72.2%
blank . . .	. . . 17	6—35.2%
Farbe . . .	. . . 16	0—00%
rein . . .	. . . 15	4—26.6%
frisch . . .	. . . 12	3—25%
blond . . .	. . . 7	2—28.5%
	. . . 6	0—00%
Total	. . . 403	129—32.1%

### Unclassified Terms Suggestive of Color or Light

It is worth while noting in conclusion a few isolated terms more or less suggestive of color that do not properly belong to any of the foregoing classes:

“Da lag auf *schneeigem* Bette ein Röschen zart und fein”: Er und ich 21 (VII, 24). “Das Mägdlein . . . tritt in seine (i.e. des Waldes) *Nacht*”: Ein Wald 36 (VI, 397). “Ein *heiterer* Stern”: Sehnsucht 6 (VII, 9). “Es (i.e. das Bild) stralt so *heiter*,” etc.: Sehnsucht 13. “Aus des Himmels *heiteren* Höhen”: Sängers Sterne 8 (VII, 238).

The 3 instances of *heiter* are essentially sensuous and concrete although employed in extended metaphors expressive of abstractions.

<sup>64</sup> The terms are arranged here in the order of their frequency, without regard to the order of their presentation above, pp. 145-56.



The following table contains the figures for *schneeig*, *Nacht* and *heiter*, together with other terms not sufficiently important to warrant specific illustration. The terms *löschen* and *zünden* occur for the most part in connection with allusions to *Feuer*, *Licht*, *Lampe*, *Kerze*, etc.; and specimens of their employment may be found under the illustrations of the latter terms.

TABLE D

Terms	Times employed	Times and percentage of metaphor
löschen . . .	11	3—27.2%
zünden . . .	8	5—62.5%
heiter . . .	4	0—00%
Nacht <sup>65</sup> . . .	3	2—66.6%
schüren . . .	1	1—100%
entfachen . . .	1	1—100%
schneeig . . .	1	0—00%
Regenbogen . . .	1	0—00%
Total . . .	30	12—40%

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<sup>65</sup> Account is taken here of *Nacht* only when the term is used with distinct implication of light or color, as in the illustration above.

## CHAPTER IV

### SOUNDS

There is a general tendency to regard poetry's relations with physical sound as anomalous and therefore to discriminate sharply between poetry when silently read on the one hand and when rendered with suitable oratorical effect on the other. Words upon a printed page as they strike the eye convey no direct tonal impression; but when audibly pronounced, the same words possess positive materiality. The poet's inner visions have thus the advantage of communication through vocal sounds, a physical medium analogous in one of its elements with the tones of music or the colors of painting. Sound groups and rhyme effects, reinforced by the resources of metrical arrangement, equip the poet with potent materials that appear to be organically associated with activities of body and of mind, intrinsically suggestive of motion or of rest, of precipitation or of recoil, of serene calm or of passionate agitation. In the media of his art the accomplished poet-artist commands the rich expressional potentialities of human vocal sounds and, in addition, the elemental noises of nature—these through reproductions largely imitative. So that poetry's mental objectivity—*Phantasieanschaulichkeit*—is further augmented by material objectivity—*Verleiblichung*—as substantial if not as refined as that of the other fine arts.<sup>1</sup> The diction of a Tennyson or a Swinburne "observes subtle relations of sound as in a musical instrument."<sup>2</sup>

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<sup>1</sup> Cf. Volkelt, *Syst. d. Aesth.*, I, p. 86.

<sup>2</sup> Genung, *The Working Principles of Rhetoric*, Boston, 1901, p. 153.

For the musical ear, "despair and sweet resignation" are intoned in Tennyson's "Tears, idle tears, I know not what they mean."<sup>3</sup> Within their limited physical sphere, poetry's sounds essay and partly achieve auditory impressions analogous with those richer tone effects that music can produce through its more elaborate system of sound values.

This musical side of poetry's auditory media receives but scant attention in the following discussion of Hebbel's sound factors,—not however from a disposition to minimize the emotional importance of words as pure sounds. Tennyson's fondness for words like "far, far away" is a good illustrative instance of the sensuous pleasure derived from musical words by sensitive natures.<sup>4</sup> The theory early haunted Hebbel—as it has other poets—that there exists an affinity between certain thoughts and verbal sounds, and that rhyme's significance and effectiveness must be ascribed to this affinity.<sup>5</sup> But this physical property of poetry runs small risk of being slighted in literary appreciations. Furthermore, this property is not of high importance in all verse. Hebbel's best lyrics, surely, do not owe their impressiveness to their audible music. Far from indifferent to the euphonic element in poetry—the infinite labor expended upon the melody of *Opfer des Frühlings*, and the enduring fondness that he cherished for this poem may be mentioned as evidence in passing—Hebbel yet inclined to the belief that such external euphony is properly but a minor expressional adjunct. Mature reflection upon human speech and the musical element in verbal sound

<sup>3</sup> Emile Faguet: Tennyson, Quarterly Review, Apr., 1909, p. 305.

<sup>4</sup> Emile Faguet, in above cited article.

<sup>5</sup> Tgb. I, 1146, May 1, 1838.

convinced him that chief importance is to be attached to the inner elaborations, to the spiritual auditions rather than to the coarser vibrations that strike the ear.<sup>6</sup> The difficulties that beset translation seemed to him to result from discrepancies in the ideations evoked by corresponding linguistic symbols in different languages.<sup>7</sup> No one appreciated more than he the "spontaneous answer of sound to sense," which is a universal element of poetic beauty.<sup>8</sup> Yet he clearly considered that physical sounds as music employs them are not the same with musical sounds as an element of poetry.<sup>9</sup> Its very sensuous opulence peculiarly exposes music to the danger of catering to sense, while poetry with its limited tone effects is less tempted to seek favor through pleasing sounds. This apparent limitation is in reality poetry's source of

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<sup>6</sup> "Die Sprachen nach dem Wohlklang zu beurtheilen, ist eine Unangemessenheit, die darum nicht aufhört, eine zu seyn, weil sich ganze Nationen statt einzelner Individuen sie zu Schulden kommen lassen. Die Sprache ist allerdings die sinnliche Erscheinung des Geistes, aber das Sinnliche dieser Erscheinung liegt in der Gedanken-Abbildung durch das Spiel mannigfaltiger Laute an sich, in der Fixirung des geistigen Sich-Selbst-Entbindens durch ein körperliches Medium," etc. Tgb. III, 3665, Sept. 4, 1846. Also Tgb. II, 2026.

<sup>7</sup> Tgb. III, 4632.

<sup>8</sup> Genung, *The Working Principles of Rhetoric*, p. 39. Cf. Hebbel's enthusiastic admiration for J. Mosen's "Der Trompeter an der Katzbach," which he copies in full into his diary, appending after the last verse: "Dies Gedicht ist unvergänglich!" Undoubtedly Hebbel was impressed chiefly by the appealing human theme of this poem and the intensely dramatic episode in which the theme is embodied. But he was doubtless also captivated by the plasticity, the concreteness of it. Notable among this poem's concrete effects are the musical and vocal sounds: "Victoria, so klang es, Victoria überall," etc., Tgb. I, 1758, Oct. 28, 1839.

<sup>9</sup> "Könnte selbst eine Sprache mit der Musik ringen, was keine kann, so würde es noch kein Grund seyn, ihr deswegen einen besonderen Vorzug zuzusprechen, . . . und eine musicalische Sprache, wie eine geistreiche Musik würden, wenn sie nämlich nur das und nicht zugleich noch etwas Anderes wären, Beide ihren Zweck verfehlen." Tgb. III, 3665, Sept. 4, 1846.

strength. Less captivated by outer allurements we may better attend to the inner music, more perfectly interpret and reproduce the emotional situation in which that music was born. That we are predisposed to such inner music largely through poetry's verbal sound effects cannot be questioned. It would seem equally unquestionable that the ultimate sound effects at which great poetry aims are ideations; that the function of sheer audible vibration is auxiliary to an inner audition, which, like all other sense qualities that enter into poetry, is essentially a mental and not a corporeal constituent. Herein would seem to reside poetry's chance of highest artistic achievement. If music is with justice considered the "perfect art" because here matter and medium, object and symbol are identical, then poetry's hope of perfection will be realized in proportion as intuition and expression become merged in some finer medium apprehended by the mind. To advert overmuch to the auditory sensations tends away from such merging of matter and medium by sharpening the distinction between words as musical tones and as ideal symbols. To lay chief stress upon the inner auditions largely eliminates the distinction between poetry when read in silence and when read aloud. This inner music is not for the ear; its harmonies, though immanent in the words, spring at last from "subtle adjustments of their elementary sounds and the images and moods that they convey."

Perhaps the most valuable part of Shelley's "Defence of Poetry" deals with this very relation of sounds to thought in human speech. Shelley, too, supposes a primitive connection between vocal sounds and their psychic correlates; not a preëxistent union miraculously divined, however, but an arbitrary adjustment, imperiously decreed. And this adjustment has not been made once

for all in some bygone poetic age of the race, it is made to a degree in each individual case of poetic creation. Wagner's *Motive* are joined in our thoughts with an incident or a passion or a personality because the composer has willed that union and our receptive sympathy accepts it. In poetry such conjunctions are of incomparably greater variety and delicacy just because the gross tone material is there so completely under the control of the inner elaboration. We might then justly say, not the tones themselves but their inner associations most impress us. Were this not so, our thoughts would be dragged from their free heights by inexorable earthly connections. In reality the essence of our thought's freedom consists in its power of raising gross sense elements to sensuous ideality. This is illustrated in truly inspired translation,—which Shelley too summarily discredits. How else can we account for the æsthetic effect of the more poetic portions of the Bible, in the original and in translations; for the universally conceded rhythm and music of its grander passages? Does this not indicate a sort of spiritualization whereby the gross physical sounds are transfigured, raised to ideal tonality through the inner responses with which they are wedded?

Here the contention may be raised that the foregoing considerations have no bearing upon the poetic efficacy of audible sound in one of its most important connections, namely, the motor effects involved in actual audition. Audible sounds are often attended by certain characteristic bodily disturbances. When thus attended, audition affects us with redoubled intensity. That this motor element is produced with equal intensity by silent reading is doubtful. But when poetry is read aloud, when a cry or a command, or a soothing murmur is actually enunciated, the total impression is intensified by



the accompanying vital sensations. These undoubtedly exert far-reaching influence under favorable circumstances, but the sphere of their operation is much limited when conditions are unfavorable. To get these motor aids, there must be effectual rendition of the vocal sounds. How seldom are conditions favorable for such rendition, however. How often the reader by reason of deficiency in voice is unequal to the vocal possibilities. Thus we are generally thrown back upon our own elaboration of the actually received sound qualities.

What has been said of verbal sound in general may be applied with little modification to special forms of it. The physical resemblances to which onomatopœia owes its effectiveness are quite remote; the associations break down except with the liberal assistance of imagination.<sup>10</sup> The major part of the pleasurable and the impressive from this source is mentally supplied and the function of *Tonmalerei* in poetry is mainly that of intensifying, supplementing imagination.<sup>11</sup> The sound effects produced by rhyme have obviously an accessory office, pure and simple. As the sounds of words, singly or in grammatical combination, rarely resemble closely tones or noises in nature, so the phonetic correspondences of rhyme seldom reproduce external phenomena.

Of rhythm no mention is made in the following discussion. For rhythm is not a matter of sound, but of

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<sup>10</sup> Cf. George Campbell, *Philosophy of Rhetoric*, London, 1850, p. 331. It is questionable whether there is real likeness to the things symbolized either in analogically imitative symbols like *rough*, *smooth*, *keen*, *blunt*, *thin*, *hard*, or in more directly reproductive terms like *splash*, *bang*, *whiz*, *roar*. The expressive superiority of such words may be ascribed largely to the fact that they are specific, concrete and short, and consequently enable economy of mental effort. Cf. Herbert Spencer, *Philosophy of Style*, Essays, New York, 1866, pp. 15 ff.

<sup>11</sup> Cf. Konrad Lange, *Das Wesen der Kunst*, Berlin, 1907, Ch. VI, p. 109.

bodily movement, at least incipient, originating presumably in the primitive tendency of man to convert inner tension into action. So understood, rhythm is not germane to a discussion of the poetic uses of reproduced sounds of various types.

In accordance with the views expressed in the previous discussion, we shall proceed upon the assumption that the importance of sounds as employed by poetry rests in the end upon ideal and not physical audition, and shall treat the more distinctly sensory sound properties inherent in spoken words and augmented by rhyme only as contributory aids to such ideal audition.

Sounds admit of division into tones and noises (aural impressions produced by air vibrations of regular and irregular periodicity, respectively). The simple primary tones may enter into certain relations with the overtones to form a "clang." Sounds are distinguishable as to volume or quantity, timbre or quality, and as to a third attribute—intensity—which is to an extent a function of volume and is affected by timbre, yet depends more than either of the other two features upon the energy and violence of the production and the reception of the sound vibrations, upon distance from the ear, and upon the nature of the transmitting media.<sup>12</sup>

Sounds in nature are predominantly noises or combinations of tones and noises, greatly varied as to volume, intensity and timbre; and language has a rich vocabulary for designating the various amounts, degrees and shades of these nature sounds. In German, especially, a goodly stock of epithets enables the description of sound quantities all the way from *voll* to *leer*; of inten-

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<sup>12</sup> Pure tones, so-called, are an exception to this statement; they have pitch but do not have timbre.

sities from *laut* to *leise*; or of the more distinguishing features of timbre from *dumpf*, *dunkel*, *dröhnend* to *hell*, *grell*, *schrill*.

Accordingly one would expect to find a great variety of terms in the lyric poems of an ardent nature lover like Hebbel. We are surprised to discover that Hebbel's sounds do not compare with his lights and colors in frequency or in variety and profusion of arrangement. The voluminous sounds in nature—such as those produced by breakers, by thunder, by the storm wind—recur with great frequency. At first sight we appear to have relatively few sound combinations, and we note in these a certain stereotyped sameness. There is a noticeable recurrence of such sounds as *rauschen*, *sausen*, *säuseln*, *schallen*, *brausen*, *klingen*, etc. What appears to be a striving after certain theatrical effects characterizes the stereotyped introduction of certain typical sounds. Unconsciously we think of stage music when Hebbel introduces horn and trumpet, lets the war-drum roll and the shrill fife pierce the air. In his lyrics there is much tolling of church-bells; the flute and violin never fail to lend to dance or carnival the needed merriment, and angels rarely appear unattended by the soft strain of the harp.

But there is a reason for this. Hebbel, like most other poets, was susceptible to the musical capabilities of language. The sounds to which he here resorts are onomatopoeic, for the most part; they are thus the household words of every poet's vocabulary and naturally suggest themselves by virtue of an intrinsic propriety and fitness. Moreover, the uniformity arising from the repetition of typical sounds is not due wholly to artistic limitations. The uniformity is rooted in nature itself, both as regards the human sense organs and also in a measure as regards nature's physical re-

sources. True, the physical sound range embraces an infinite series of qualities bounded by the limits of audibility; yet the tone realm of the human organs and of musical instruments involves but a small section of the audible. And although the ear is capable of distinguishing many more tone qualities than those of the musical scale—1200 distinct tones are perceptible under most favorable conditions—yet there are decided limitations to such keen tone perception. The fine gradations cannot be voluntarily produced; memory and recognition of them are difficult. And it is not the artificially produced musical tones to which poetry naturally resorts, but rather the tones and noises in nature. And here certain conditions tend to limit what appears to be an inexhaustible source of supply. The pure tones in nature are far less numerous than the pure tones artificially produced; only the human vocal sounds may be classed as pure nature tones. Even in most animal sounds the noise element predominates; few bird varieties have songs in which besides noises real tones or “clangs” appear. And despite the extraordinary native capacity of the ear for distinguishing sound variations, despite the tendency of human speech and of music further to develop this capacity, frequent recurrence and the indefinite continuance of many nature sounds gradually tend to cause auditory bluntness and habitual inattention. So that the musical scale of the outer world to which we consciously respond is less varied and refined than its color palette; and while the human eye is often lured through the pleasures of sight to revel in the infinite nuances of light and color, there is generally less conscious response to sound stimuli; the incentive closely to observe nature’s tones is less strong than is the temptation to note her hues. Consequently a nice adjustment to the refinements

of sound is a rarer endowment even among sensuously gifted poets. For the rewards of such nature study are not so tangible; the fruits of it admit of relatively limited assimilation in art. This pertains even to music; the tone poet rears a structure that as organic entity is essentially without a counterpart in nature. In poetry—even in orally rendered poetry—the rôle of physical sound is an auxiliary one; the imitative tones serve as spiritual media, as emotional adjuncts, as aids to ideation and illusion.

The lack of variety in Hebbel's sound terms is therefore natural enough. Furthermore, it is only when we formally classify and frigidly analyze that we become aware of any sameness in Hebbel's employment of sound. And this is perhaps an adequate defense. As the tones flow spontaneously from the mood of the singer so they mingle easily and naturally with the mood of the receptive listener. Only when we test and tabulate without sympathetic abandon do we become conscious of repetitions.

The defects of Hebbel's sounds, which we believe to be inherent in the element itself, are offset by marked excellences that spring partly from sound's organic properties and partly from spiritual elaboration of these properties. To the purely material facts delivered by the auditory sensations must be added the rich stores of experience supplied by the play of the emotions. For if the sounds of nature yield to her colors on the score of variety and of adaptability to artistic purposes, the more simple and elemental sounds are peerless in their intensity of appeal. The very quality of sounds that makes them elude at times our intent notice enables them to steal unawares into our musings and to give the distinctive tone to our moods. Such modal influence is of

mysterious origin, partly the echo of personal responses, partly a legacy of racial experiences. Bain divines in a pathetic wail some deep-seated hereditary association with grief. The mythologies of primitive peoples adequately attest the power of nature's sounds as emotional reagents. The awakening of awe and fear, of joy, of yearning, of peace and calm through the stimulating agency of sounds belongs to the elemental experiences of both race and individual. It is here that poetry, recognizing the dynamic relation between physical nature and human emotion, makes the most effectual and legitimate use of sound. Prominent among the universal features of poetic style is the employment of the numerous associated effects of sounds, "the moan of wind, dash of torrent, purling of the brook, boom of artillery, merry note of lark, solitary cry of owl, deceptive voice of cuckoo" (Bain, *English Comp. and Rhet.*, p. 216).

Hebbel's journals confirm our contention that for him sound impressions, within their normally imposed limits, assumed great intensity. While sound allusions in his diaries are decidedly outnumbered by those of color, while there is less variety of terms and less detailed sound description, there is on the other hand good evidence that such sounds as receive more than casual notice impressed his senses keenly, awakened lively images and materially influenced his moods. Not a little versatility is exhibited in the introduction of sound elements. The journals have passages in which promiscuous noises unite to form a homogeneous synthesis: ". . . . Gesumse der Käfer, Sonnenstralen, säuselnde Lüfte. . . ."<sup>13</sup> Often the principle of contrast operates,

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<sup>13</sup> Tgb. I, 877. Cf. also: "Mir vis a vis wird der Polter-Abend eines Brauerknechts gefeiert; fürchterlicher Gesang schallt über die Strasse, welchen die Knaben wiederholen, die



the various tones mentioned offsetting one another.<sup>14</sup> A common manner of the journals is to group together sound elements that are perhaps diverse if compared one with another, yet collectively merge to form a common contrast with some silent person or object in the environment. When so grouped and collected, the sounds are often essential factors in the arousal of definite *Stimmungen*:

"Die Morgue. . . . draussen pfeifen die Lerchen und Rothkehlchen, drinnen liegen die Todten."<sup>15</sup>  
 ". . . . Ein Gewitter zog herauf und kündigte sich . . . . durch abgemessne, einzelne Donnerschläge an; der Wind erhob sich und rauschte vor mir in den Bäumen; . . . . von unten schäumte der Neckar zu mir herauf; vor mir sah ich auf einer Bank einen schlafenden Knaben, den Donner, Regen und Wind nicht zu erwecken vermogten . . . ." <sup>16</sup>  
 ". . . . Die stille, schweigende Stunde; die säuselnden Bäume rund umher; die ruhenden Schiffe im Hafen, auf denen hie und da ein Hund bellte . . . ." <sup>17</sup>

Among the sounds recorded in the journals, the allusions to those that are artificially produced take numerical precedence. Memories of pleasurable experience lie beneath the references to music, to flourishing horns and trumpets, to wildly exulting martial airs, to the tones of belfry chimes and of harp or of zither.<sup>18</sup> On the other

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. . . . Töpfe und Schüsseln zerschmeissen . . . ." Tgb. I, 1653.  
 Also: "Kinder schreien und aus der Ferne tönt eine heisere Drehorgel . . . ." Tgb. I, 1701, ls. 3-4.

<sup>14</sup> "Draussen in den Bäumen, . . . . heult der Wind, die langsame, schnarrende Stimme des Nachtwächters tönt zu mir herüber, auf dem Vorplatz geht mühsam und schwer eine Uhr," Tgb. I, 1550, ls. 4 ff.

<sup>15</sup> Tgb. II, 3052.

<sup>16</sup> Tgb. I, 152.

<sup>17</sup> Tgb. I, 1702.

<sup>18</sup> Tgb. I, 155; 1210; 1368; 1404; 1819; Tgb. II, 1910; 2867; 2923; 3110; Tgb. IV, 5391.

hand, the journals allude with undisguised apprehension or annoyance to the beating of alarm drum, to the bedlam of a *Polterabend* celebration, to the watchman's penetrating rattle and the hoarse note of the hand-organ.<sup>19</sup> In a few diary passages Hebbel's susceptibility to music and his ready surrender to its emotional influence are clearly shown. He speaks, for example, of the strange effect of music heard in the dark; and he copies in full with brief but approving comment J. Mosen's poem *Der Trompeter an der Katzbach*, of which the verbal reproduction of musical impression forms an important feature.<sup>20</sup>

Next to instrumental there is most frequent mention in the diaries of vocal sounds of man and of animal, including those unpleasant as well as those pleasant. Beside singing and shouting, we hear barking of dogs, chirping of birds, humming of insects, grunting and squealing of pigs.<sup>21</sup> Among the human vocal sounds some variety in volume and timbre is observable, and certain unpleasant vocal qualities are objectified by effective verbs or adjectives such as *schreien*, *anbrüllen*, *husten*, *räuspern*, *flüstern*, *blöken*, *näseln*, *heiser*, *gellend*, *quälend-piepsig*. There is one particularly beautiful description of singing girls, which again exhibits Hebbel's sympathetic response to music and his love of pure and simple sounds:

“Die Mädchen sangen einige Lieder, anspruchslos, schlicht und fromm, der Vater stand mit gefalteten Händen dabei und sang innerlich mit, ein kleiner Dachs lag zu ihren Füßen, schaute vergnüglich zu ihnen hinauf und schlug mit seinem Schwänzchen den Tact. Als wir

<sup>19</sup> Tgb. I, 1349; 1369; 1653; 1701, line 3.

<sup>20</sup> Tgb. I, 1758; 1796.

<sup>21</sup> Tgb. I, 397; 877; 1319; 1550; 1653; 1701; 1702; Tgb. II, 2387; 2540; 2840; 2867; 2870, line 32; 3052; Tgb. IV, 6047; 6160.

gingen, sangen sie sogar das Lebewohl, was sich bei den schwachen, leise verhallenden Tönen der begleitenden Cither tief rührend ausnahm."<sup>22</sup>

The reference to tones of nature proper is not frequent in the diaries. Relatively seldom is anything said about storm sounds, about howling wind, roaring wave or rustling leaves. But here again, if the references are insignificant in point of number, they are intensely effective and warrant the assumption of keen original sensation. There is an impressive description of three rain and wind storms witnessed by Hebbel in Gmunden or thereabouts.<sup>23</sup> There is an allusion to the noises of tempest and wave heard by him during a walk in Copenhagen one Sunday in January, 1843, rugged elemental noises that aroused his sinking poetic faith and actually inspired the composition of a song.<sup>24</sup> The capital reproduction of the whispering, rustling and roaring in the pines as the wind rises, swells and subsides; or of the low, subdued murmuring in the branches, suggesting the busy hum of swarming bees, and lending a deep, sustained accompaniment to the light and playful melody of the brook—these are good examples of Hebbel's acute observation, his responsive fancy and his effective description:

“Nie sah ich die Tanne noch so schlank und so stämmig, wie hier, wo sie der einzige Baum ist, diess Mal rauschten die Kronen im frischen Winde, und nie vernahm ich noch ein solches Rauschen; leise, fast säuselnd, begann es, als ob in der Ferne nur ein einziger Baum geschüttelt wurde, dann verstärkte es sich, wurde dichter und dichter und concentrirte sich zum Sturmaccord über unserm Haupt, darauf schwächte es sich

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<sup>22</sup> Tgb. IV, 5391, ls. 8-14.

<sup>23</sup> Tgb. IV, 5932.

<sup>24</sup> Tgb. II, 2641. Cf. also Tgb. I, 1429.

ab, und endlich verlor es sich mit Tönen, wie sie ein langsam fortrollender Wagen wohl von sich giebt."<sup>25</sup>

"Die Tannen rauschten diess Mal im leisen Winde, der sie nur leicht bewegte, ganz so, als ob hoch oben in jeder Krone ein Bienenschwarm sässe und emsig arbeitend sein Wohlbehagen in Tönen aussumnte; daneben an der Seite ein fröhlicher Bach, . . . ."<sup>26</sup>

Hebbel's lyrics adequately show that his sense of these sound effects and their psychic relation is in no degree lacking. Within the physically imposed limits indicated above, our poet succeeds in securing through the media of sound certain really artistic results. These effects are occasionally enhanced by an apt variation of the volume or the quality of the sound; or by instituting sound contrasts. In *Schiffers Abschied*, 17-26 (VI, 148), we have a gradation of three degrees recorded: the whispering of the wind in the branches; the whistling of the wind through the ship's rigging; the roaring of the storm wind. In *Traum*, 14-7 (VII, 166), low, sombre funeral bells alternate with stirring trumpet blasts and thundering cannon. Elsewhere, again, terrifying noises contrast with soft, peaceful strains; tones of gloom are relieved by peals of revelry and merriment;<sup>27</sup> or ominous silence is broken by deafening din.<sup>28</sup> How effectual such contrasts may become, the following passage suggests:

"Unter duftigen Bäumen, vom Hauch des Abends  
dursäuselt,  
Sammelt von reizenden Frau'n still sich ein glän-  
zender Flor;  
Leise ergisst sich der Strom melodischer Klänge und  
schaukelt

<sup>25</sup> Tgb. IV, 5283.

<sup>26</sup> Tgb. IV, 5304.

<sup>27</sup> Die heilige Drei 113-6 (VI, 183); Die Schlacht bei Hemmingstedt 5-6 (VII, 90).

<sup>28</sup> See chapter on Silence, pp. 227-9.

Zwischen Wonne und Weh jedes empfängliche  
 Herz;  
 Aber die Wogen des Meers, am nahen Gestade sich  
 brechend  
 Und vom Winde geschwellt, donnern verhalten  
 darein,  
 An die gewalt'gen Accorde der rollenden Sphären uns  
 mahnend,  
 Welche für's menschliche Ohr sanft zur Musik  
 sich gedämpft."

*Villa reale a Napoli* (VI, 336)<sup>29</sup>

For the most part the sound terms enter as *Stimmungsmittel* into passages essentially narrative; there is a comparatively limited employment of sound in distinctly descriptive passages. Occasionally, however, Hebbel makes a picture live by a skillful introduction of the sounds that enter saliently into the scene. If we were actually on the spot we could hardly feel the subtle spell of autumn more keenly than Hebbel makes us feel it when he sings:

"Diess ist ein Herbsttag, wie ich keinen sah!  
 Die Luft ist still, als athmete man kaum,  
 Und dennoch fallen raschelnd, fern und nah',  
 Die schönsten Früchte ab von jedem Baum."

*Herbstbild*, 1-4 (VI, 232)

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<sup>29</sup> In Tennyson's "Day Dream" there is a very effectual contrast secured chiefly through silence and sound, aided by rest and movement, in the two following stanzas:

"She sleeps: her breathings are not heard  
 In palace chambers far apart.  
 The fragrant tresses are not stirr'd

. . . . .

A perfect form in perfect rest.

. . . . .

A touch, a kiss! the charm was snapt,  
 There rose a noise of striking clocks,  
 And feet that ran, and doors that clapt,  
 And barking dogs, and crowing cocks;" etc.

Here the mere mention of the fruit falling from the trees spurs the imagination and suggests other autumnal sounds, which altogether attune us to the spirit of the scene.<sup>30</sup>

There are still other descriptive passages in which the sounds in the air contribute perceptibly to the spirit of the scene. In *Heimkehr* and *Der Haideknabe* the sounds are mournful to harmonize with the dreary sadness of the picture.<sup>31</sup> Elsewhere again soothing, tranquillizing tones are heard, or harsh, ominous noises strike awe or terror into the heart—according to the prevailing mood of the picture. What power dwells in sounds to make landscape laugh or weep, will appear upon comparison of the passages here cited:

(a) PEACEFUL AND SOOTHING.

“ . . . . der Obelisk,  
Der einst, umrauscht von Palm' und Tamarisk,  
Sesostris grüsste; . . . .”

*Ein Spatziergang in Paris*, 37-9 (VI, 241)

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<sup>30</sup> We are reminded of a striking parallel in Tennyson's "In Memoriam," XI, 1-4:

“Calm is the morn without a sound,  
Calm as to suit a calmer grief,  
And only thro' the faded leaf  
The chestnut pattering to the ground.”

<sup>31</sup>

“Laut durch die Luft, die dunkle Wüste,  
Fuhr nächtlich-ungestüm der Sturm.  
Die erste Stimme die mich grüsste,  
Erscholl herab vom Glockenthurm.”

*Heimkehr*, 1-4 (VII, 155)

“Hinaus aus der Stadt! Und da dehnt sie sich,  
Die Haide, nebelnd, gespenstiglich,  
Die Winde darüber sausend.

. . . . .

Die Blätter flüstern so schaurig,  
Das Wasserlein rieselt so traurig.”

*Haideknabe*, ls. 21-3; 63-4 (VI, 166)



"Leiser scheint der Fluss zu wallen"

*Das Opfer des Frühlings*, 5 (VI, 217)

"Selbst munt're Bäche springen

Hier nicht, noch schwatzt ein Quell;"

*Ein Wald*, 25-6 (VI, 397)

"Aber weiter, in der Ferne,

Zieh'n, gleich Engeln, durch die Luft

Volle Klänge und Gesänge"

*Das Kind*, 5-7 (VII, 74)

"Und es darf sich froh berauschen

In den heitern Melodien,

Welche Vögelein entklingen,

Die nicht mehr vorüberzieh'n."

*Das Kind*, 25-8 (VII, 74)

"O, säuselt lind', ihr Weste,

Ob dieser kühlen Gruft,"

*Laura*, 9-10 (VII, 19)

"Die Vöglein zwitschern, die Sonne lacht,

Am Hügel weiden die Schafe."

*Das Kind am Brunnen*, 3-4 (VI, 180)

"Durch Bienen eingesurrt und and're Summer,

Von Duft betäubt, fällst du in tiefen Schlummer"

*An ein schönes Kind* 6-7 (VI, 321)

"Blumen sprossen aus dem Klee,

Lerchen rauschen nieder."

*Verloren und gefunden*, 27-8 (VI, 424)

(b) AWFUL, OMINOUS.

"Die Wogen dröhnen dumpf und schwer,

Ein Reiter reitet hinab an's Meer."

*Der Ring*, 1-2 (VII, 59)

“ . . . die schwarze Schlucht,  
In der es ewig braus't,  
Weil sie in unterirdischer Flucht  
Der wildeste Strom durchsaus't.”

*Vater und Sohn*, 17-20 (VI, 427)

There can be no doubt that human emotions and the sounds of nature are closely associated. This association is generally spontaneous. The mental process involved is one in which reflection and judgment play a small part if any, while imagination is the dominant factor. Yet the relation of emotions and sounds is not absolute and invariable. A given noise awakens different feelings under different circumstances, now firing the fancy to create unearthly delights or horrors, now leaving it but feebly affected. The momentary mood, which is the soul's bent for the time being, determines which kind of emotion the given sound shall awaken, and limits to that degree the activity of the imagination. Within these limits the imagination roams with royal freedom, reading its own meaning into the impressions delivered by the senses, or even creating through its own independent exercise fictitious sounds and sights, if it so chance that such are lacking in reality. Thus Cain, fresh from the murder of his brother, hears in his fevered mind the very leaves and blossoms call down justice upon him.<sup>32</sup> Mortal, chafing amid his restraints, hears, or thinks he hears, ravishing melodies luring him away from the narrow confines of his earthly life.<sup>33</sup>

There are various methods by which the poet may employ nature's sounds. The passages quoted illustrate the most obvious method; viz. to introduce sounds which

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<sup>32</sup> Kains Klage 26-7 (VII, 10). Cf. Genesis IV, 10: "the voice of thy brother's blood crieth unto me from the ground."

<sup>33</sup> Das Kind 5-8 (VII, 74).

are appropriate to and consonant with the dominant mood of the song, and which by their presence attune the soul of the reader to the scene and the sentiment portrayed. Or the sound may enter as a vital part of the symbol in which the main theme of the poem is embodied. Sometimes again the sounds contrast with the prevailing mood. In narrative passages there is generally a combination of two or more of these methods. One thing characterizes the employment of this (as well as every other) sensuous element in Hebbel's poetry. Whether in description or narration, the portrayal of soul experience is the poet's prime object. Therefore it is in passages and poems in which such experience is strongest that the arousing sounds are most admirably used. This emotional quality is rarely absent; it enters to a greater or less degree wherever Hebbel employs the sensuous. And so we see lights and colors not as they actually are, but as they become when refracted through personality. We hear sounds not exactly as the senses deliver them, but as they are modified by the undertones of the soul. Hebbel was free to confess that his art was at times unequal to the task of communicating the intensity of his feeling. At such times the expressional resources of poetry seemed to him to be overtaxed and to require the richer emotional idiom of music. When Schumann had set to music Hebbel's *Nachtlied*, the poet wrote to the composer, frankly acknowledging the living power that his thoughts and images received when wedded with music:

“Ich habe das Gedicht immer lieb gehabt und es bis den heutigen Tag lieb behalten, bin aber erst durch Ihre Musik, die mich in die Heidelberger Dämmernacht, in der es entstand, ganz zurückführte, zu der Erkenntniss gekommen, dass der Dichter so ahnungsreichen Natur- und Seelenmomenten doch nur die äussersten Umrisse

abgewinnt und dass das Leben durch die verwandte Kunst hinzugethan werden muss" (VII, 258).

There are many illustrations of sound introduced as vital part of the symbol in which the main theme of a poem is embodied. This symbol stirs waves of association that break up into ripples of fancy and reach in time the farthest recesses of the heart. *Der junge Schiffer* (VI, 145), employs the rushing wind as suggestive of the adventurous restlessness of the young sailor. Keen tempest-cleaving exhilaration, an intoxicating sense of superiority over impending obstacles and a Promethean delight in grappling with them—with this spirit the song *Zu Pferd* (VI, 149), is instinct. This poem illustrates another interesting ingredient in Hebbel's poetry. The intimacy between man and animal springing from the close relation into which their lots are frequently brought, aroused in Hebbel an interest in animal life to which he gives repeated expression in his works. Here the faithful horse, filled with the zest of physical conquest and fired with the self-confident abandon of his master, neighs defiantly and plunges with all his quivering impatience into the thick of the storm. Howling wind and neighing, plunging horse contribute materially to the vivid expression of defiant self-reliance. That there is objectivity, "Anschaulichkeit," here is undeniable, but the objectivity is subordinate. The chief interest here as elsewhere lies in the soul experience, in the mood; and to symbolize, as well as to accentuate and intensify this mood, Hebbel avails himself of the potent symbolic and associative property of sound.

A similar mood-stirring function is performed by the element of sound in *Sturmabend* (VI, 143), and in *Die Schlacht bei Hemmingstedt* (VII, 90). *Sturmabend* portrays the cynical exultation of a soul doomed to

defeat in the struggle with fate, and the bold challenge to the roaring, pitiless wind symbolizes the muster of the soul's waning strength for one last, reckless surrender to pleasure.

If we enumerate the sounds which greet our ears in *Die Schlacht bei Hemmingstedt* (VII, 90), we are astonished at their number and diversity; the waves beat upon the shore (l. 3), lashed by the howling wind (ls. 21; 26; 54), the fifes shriek and the war-drums rattle (l. 7). The air is filled with vocal sounds, a great variety of them, from the stentorian command (ls. 74-5), and re-echoing battle-cry (ls. 50 ff.; 63 ff.), to the half audible sighs (ls. 19-20), and the death-rattle of the dying hero (l. 111). And all these sounds seem to be carried along and at intervals to be deeply buried in the bosom of the heavily rolling torrent of thundering cannon (ls. 5; 57) and rattling musketry (l. 66)—grim contrast to the usual music of the land, the peaceful song of the reaper and the busy whirl of the scythe (ls. 5-6). But the storm wind's howling seems the most persistent of the assembled noises. The wild violence of the wind images the wild commotion of battle and the wild frenzy of the desperate fighters. The storm wind seems to symbolize the recollection of injustice and oppression, the bitter resentment that fans the patriot's hatred, stirs his flagging spirits and drives him out of inactive despair: "Hörst du den Sturmwind sausen? Er ruft: was weilest du!" etc. (ls. 21 ff., VII, 91).

Striking in their symbolic import are the hostile sounds that struggle for supremacy in *Das Haus am Meer* (VI, 270). However difficult to analyze and interpret, these warring sounds were never introduced to gratify a mere fondness for the sensuous. The poem presents the tragedy of human life exemplified in a

single typical experience. Close to the rush and roar of the sea, workmen are building the house that is to shelter an old sailor's declining days when he shall return from his last voyage. Pounding hammer and scraping saw are heard at intervals amid the breakers which, now in low mutterings, now in loud angry roars, seem like mighty spirits hostile to man and his toil. The song of the busy carpenter is snatched from his mouth by the rising wind. The master-workman urges on his men lest the old sailor return and find his house unfinished—but his words sink unheard into the storm. The distress signal of a foundering vessel is swallowed up by the mad booming of the sea, and the returning sailor goes down with his ship as the last hammer-stroke resounds in his desolated house. Such is the tragic outcome of man's aims and labors. And the sounds employed constitute a strong and beautiful medium for the expression of both the theme and the sentiment of the poem. It is the old dualism in nature which we have presented here, the deadly combat between the two irreconcilable forces—individuality and totality. This purely abstract theme the poet has objectified and humanized for us. We see with awe the unfathomable mystery of man's earthly lot and the consequent tragedy and solemnity of the outward acts of life. Thus the battling sounds form an important feature of an elaborate symbol by which the theme of the poem is suggested, the indwelling sentiment and spirit caught and held, its tragic ending foretold.

In the foregoing poems sound gives the *Stimmung* or supplies the symbol practically alone. Elsewhere, through the coöperation of other sensuous elements, this solitary prominence is destroyed, sound merely contributing its part toward the development of the mood or the symbol.



Accordingly we have in *Zauberhain* (VI, 387), gay colors and strong perfumes coöperating with the alluring whisper of the winds and the sweet song of the birds to entice the young knight to his doom. In *Vater und Sohn* (VI, 427), deep, strange sounds and gloomy lights supply appropriate accompaniment to the recital of unnatural crime; and equally suitable combinations of sounds and lights prepare us for the violent horrors of *Vater unser* (VI, 169), and *Kindesmörderin* (VII, 68). In *Laura* (VII, 19), the tender sighs of the bereaved maiden mingle with the low, soft voice and the sweet breath of the west wind. Vague longings and thronging hopes ungratified fill the breast of the shepherd as he wanders by night through the fragrant meadows, and playful zephyrs kiss but do not cool his heated brow (*Der Schäfer*, VII, 113). *Ein nächtliches Echo* (VI, 150), is all aquiver with the lights, sounds and scents of springtime: the thirsty earth drinks the evening dew; the blossoming branches, bending in the breeze, fill the languorous youth with sweet love-longings.

There is an essentially dramatic cast to Hebbel's lyric genius. While never deficient in the quality that constitutes the vital breath of song, namely sentiment and feeling, Hebbel's songs uniformly start with a dramatic premise, a distinct and prominent situation, out of which the emotion of the song inevitably springs. In many of the poems the situation is presented in the opening lines, which serve as the dramatic setting. We have already shown the prominence of light in securing this dramatic setting. The part played by sound is also important; in fact, the two elements very frequently co-operate (occasionally in combination with a third element like odor or contact) to lend the desired background for the soul-drama of the poem. The first three stanzas of

*Liebeszauber* (VI, 156), are devoted to this very thing. In these twelve lines hardly a single channel of sensuous appeal is slighted. Atmosphere, light, odor and sound combine with the bodily concomitants of emotion in a sensuous tracery that affords a singularly appropriate setting for the unique portrayal of mystery and passion. Even line and form, a more rare feature in Hebbel's verse, enter conspicuously into this striking background. Cf. *Husaren-Werbung* (VI, 191).

In other poems the setting is less elaborate, a mere line or two; often sound is prominent among the elements employed. The hollow tones of wind and wave open *Der Ring* (VII, 59), the weird supernaturalism of the song thus beginning with a mournful elemental incantation. Darkness and the terrifying sounds of wind shaking the trees are the first things that greet us in *Kindesmörderin* (VII, 68), and *Vater unser* (VI, 169).

Certain of the passages that illustrate sound employed as *Stimmungsmittel* and in symbolism illustrate quite well the subject under present discussion. Obviously *Stimmungsmittel*, symbolism and dramatic setting may frequently act in combination, and the sounds that figure in the opening scene or situation may also very well form part of the symbolism or constitute a prominent factor in the awakening of the desired mood (*Zu Pferd*, VI, 149; *Vater unser*, VI, 169; *Der alten Götter Abendmahl*, VII, 132). The background of darkness made more ominous by the noise of wind and creaking trees is a favorite emotional aid with Hebbel. This convenient device both arouses the requisite mood in the hearer by vague announcement of what is to befall, and also supplies features for the dramatic setting. The opening lines of *Der alten Götter Abendmahl* likewise illustrate this double function of the initial sounds.

A further consideration with respect to the dramatic employment of sound must be mentioned before passing on to the next head. We noticed an early tendency on Hebbel's part to adjust the lights and colors to the momentary mood and action of the poems with such painstaking accuracy that the apparent conscious design of it spoils the artistic effect. A similar tendency is noticed at times in the employment of the sounds.<sup>34</sup> The poem *Rosa* (VII, 38), in which the illuminations are managed like stage limelights, also illustrates an occasional recourse to the theatrical use of sound. The music of the angel's harp is low and tremulous or loud and exultant according to the momentary emotion (ls. 63 ff.; 137 ff.). The sad whisper of the leaves and the brook's monotonous moan suit the mood in *Haideknabe*, 63-4 (VI, 168). A solitary bird sings his saddest note in *Romanze* (VII, 36), for a merry songster would jar with the grief of the disconsolate maiden.

Yet such sound-impressionism seems less objectionable than the studied *Licht- und Farbenspiel* mentioned above. More than is the case with the hues and shades of nature, the sounds that enter the air depend for their effect largely upon the mood of the hearer. Intrinsic affective qualities the various sounds of nature undoubtedly have, yet the ultimate feelings aroused often seem to be the result of psychic processes that are unaffected by the nature of the sound. The song of the thrush, the murmur of brook or pine tree, the strains of harp or lute are vibrant joy when all nature laughs and the heart laughs with it. But let clouds cast a gloom over the earth and over the heart, then atmosphere, lights and sounds seem each and all to be orchestral parts in a sensu-

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<sup>34</sup> "Geräusch!—'Dein Vater, Knabe'": Waldbilder 21 (VI, 222).

ous overture that stirs the soul as with the premonition of coming disaster.<sup>35</sup> Such rhythmic correspondences therefore would seem a perfectly justifiable poetic artifice.

In the discussion thus far we have made no effort to differentiate between the three factors that are really combined in the artistic employment of sound. Or rather we have suggested the differentiation without insistence upon its formal recognition. The three factors are brought out when we sum up Hebbel's allusion to sound in the following postulate: invariably the sounds in Hebbel's songs are the spontaneous outflowing of the mood awakened in the poet by the soul experience conveyed in the poem; these sounds sustain an intimate relation of harmony or contrast with the depicted soul experience, and thus by their appropriateness they superinduce analogous emotions in the soul of the receptive hearer. So intricate is the interdependence and interplay of these factors that it has seemed unprofitable to keep them formally separate. They are really so many manifestations of one and the same thing.

### KINDS OF SOUNDS

We pass now to the consideration of the kinds of sounds employed by Hebbel; and this may perhaps be best treated by an examination of the sources of his sounds. Such an examination will modify any impres-

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<sup>35</sup> Romanze 11-5 (VII, 26); 's ist Mitternacht 27-30 (VI, 174); Ein Wald 27-32 (VI, 397); Vorüber 1-4 (VI, 417); Das Kind 3-4; 25-8 (VII, 74); Wiedersehen 46 (VII, 134); Im Walde 25-8 (VII, 170); Waldbilder 62-4 (VI, 221). See also Ein nächtliches Echo (VI, 150) in which the idea is carried out consistently, e.g. in lines 25-6: "Seine Seufzer giebt der Wald ihm treu zurück"—that is to say, nature's sounds are the echoes of the voices that come from the soul of man.

sion of uniformity or sameness, for it will demonstrate the fact that the sounds to which Hebbel has recourse reveal a creditable range and a considerable variety of source. As might be inferred from the passages already quoted, the natural sounds play the most important rôle, the sounds that result from elemental activities and those that are produced by vocal organs, whether of man or animal. In the sounds of nature the tones of his heart re-echo, be those tones gay or sad. Again and again must wind and storm, thunder and rain lend their music to express the joys and sorrows of his soul; sea and wave accompany the action with their tumult; brooks murmur in peaceful accord or purl in pitiless apathy; forests mingle their ecstatic rustling or sigh in sweet compassion. The shouts and exclamations of mortals, the calls of birds give expression to the dominant mood. Less frequent yet important are the musical sounds alluded to above—tolling church-bell, the clear peal of the hunter's horn, the tones of harp and violin, the flourish of trumpet, the clangor of cymbals, of fife and drum and bugle. Barring a slight tendency to melodramatic mannerism, these musical sounds are introduced with good effect. The same is true of the employment of certain other artificial sounds—the deafening din of cannon and musketry, the clash of swords, the clank of spurs and armor. Finally there is repeated reference to rattling or slamming door, jarring or creaking gate, pounding hammer; to the noise of footsteps, to the beat of horses' hoofs. We shall consider these various kinds of sounds in the order indicated.

### Wind and Storm

In our illustrative passages thus far cited there is a preponderance of the sounds that accompany wind and

storm. In the lyrics as a whole these storm sounds constitute a large percentage of the auditory sensations to which Hebbel resorts. The tremendous sweep and power of the wind and its storm allies seemed to inspire a reverent awe in his soul. As he listened to the howling of the winds one stormy night in January, 1839, he was stirred with a vivid sense of the necessity of sorrow in human life. And this is the germinating thought of the two poems *Zu Pferd* (January, 1839) (VI, 149), and *Unergründlicher Schmerz* (September, 1841) (VI, 293), with their spirit of splendid defiance and dogged effort.<sup>36</sup> In the poem *Bei einem Gewitter* (VII, 124), he expressed longing for the energy of the elements. The terror awakened by re-echoing thunder suggested to Hebbel the theme of several of his poems—*Flocken* 22 ff. (VII, 45); *Gott* 1-8 (VII, 77). Wind and storm constitute the initial chord of the passionate poems *Der alten Götter Abendmahl* (VII, 132), *Sturmabend* (VI, 143), *Rausche, Wind!* (VII, 178). For the murmuring, low-voiced zephyrs Hebbel had an equal fondness: *Das Kind* 25 (VII, 66), *Rosa* 65 (VII, 28), *Die Nacht* 19-20 (VII, 26), *An Laura* 34 (VII, 50), *Der Schäfer* 4-6 (VII, 113). Finally, as we have seen from the illustrations, wind and storm repeatedly serve as symbols to objectify or particularize the relentless powers of life, which toy with man and his hopes; and from all these references to wind and storm the element of sound is rarely lacking.<sup>37</sup>

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<sup>36</sup> Cf. Werner, VII, 260; 303. Also Tgb. II, 2641.

<sup>37</sup> In the lines entitled "Der lieben Mama von Titi," a term associated with storm wind is well employed to characterize the romping, boisterous activity of the healthy child:

"Ich bin nicht mehr ein Kind,  
Nicht mehr ein Sause-Wind,"

ls. 3-4 (VII, 237)



## Sea and Stream; Woods, Foliage, Flowers

The remaining elemental sounds (e.g. waves, murmuring spring or brook, rustling leaves and the like) illustrate almost without exception Hebbel's recourse to sound as *Stimmungsmittel*. Here quality and volume are nicely adjusted to the prevailing mood. A classification according to volume is possible here.

A. Sea and Stream. (a) Soft, low tones; (b) moderately loud; (c) loud, deafening.

(a) "das Wässerlein rieselt so traurig": Haideknabe 64 (VI, 166). "leiser scheint der Fluss zu wallen": Opfer des Frühlings 5 (VI, 217). "selbst muntre Bäche springen hier nicht, noch schwatzt ein Quell": Ein Wald 25-6 (VI, 397). "in des Baches rieselnden Wogen": Romanze 36 (VII, 26). "wie durch Gefilde ein murmelnder Bach": Lied der Geister 22 (VII, 63).

(b) "Verworren hört man dazwischen der Wogen dumpf Geroll": Das Haus am Meer 9-10 (VI, 270). "dumpfer erdröhnen die Wogen": Romanze 54 (VII, 26). "die Wogen dröhnen dumpf und schwer": Der Ring 1 (VII, 59).

(c) "Sie trotzen dem Tosen der Wellen": Sie seh'n sich nicht wieder 14-5 (VI, 212). "Allheilig Meer, es donnern deine Klänge": Auf dem Meer 1 (VI, 251). "Ich sehe des Meeres Tosen": Haus am Meer 33 (VI, 270). ". . . die schwarze Schlucht in der es ewig braust, weil sie . . . der wildeste Strom durchsaust": Vater und Sohn 16-20 (VI, 427). "stark rollen die Wogen ans Ufer hin": Romanze 46-7 (VII, 26). ". . . in die brausende Meerflut": Flocken 84 (VII, 44). "Wie rauschen wild die Wogen und stürzen jach daher": Die Schlacht bei Hemmingstedt 3 (VII, 90). "Wie Meeresbrausen": Der alten Götter Abendmahl 30 (VII, 132).

B. Woods, Foliage, Flowers. (a) Soft, low tones; (b) moderately loud.

(a) "Die Blätter flüstern so traurig": Haideknabe 63 (VI, 166). ". . . umrauscht von Palm' und Tamarisk": Ein Spatziergang in Paris 38 (VI, 241). "Abend-lispel": Das abgeschiedene Kind, etc., 27 (VI, 294). (die Blumen) "lispeln leise": Die Nacht 15 (VII, 26). ". . . neigen, Ruhe säuselnd, Ros' und Myrthe sich": An Laura 25-6 (VII, 51). "So säuseln Blümlein, kaum bewegt": Rosa 65 (VII, 28). "lispelt sie" (i.e. die Blume): Flocken 59 (VII, 44).

(b) "Sie (i.e. die Wälder) rauschen oder säuseln, zum Liede gleich erregt": Ein Wald 5-6 (VI, 397). "Brudermörder, ruft die Blume, Brudermörder, rauscht das Laub": Kains Klage 26-7 (VII, 10). ". . . Eich' und Tanne kracht": Der alten Götter Abendmahl 3 (VII, 132).

### Human Voice

In *Die Sprache* (VI, 323), Hebbel pays an eloquent tribute to speech—"the greatest miracle"—through which alone all other miracles become possibilities for the spirit; through which the spirit is liberated from the curse of incommunicable aloofness, sodden isolation; through whose music the disintegrating units of self-dissection are concentrated and united.

For a poet of broad human sympathies, the human voice, too, has an important function, the human voice with its tonal variety and its wealth of subtle modulations. Where interest centres so largely in the soul experience of definite personages, either the experience of the poet himself or of characters in certain distinct situations, the vocal utterances that accompany such experience assume commensurate significance. Alto-

gether apart from their musical quality—which is a variable factor—human vocal sounds are of great importance to poetry through their teleological capacity as media of emotional processes. Hebbel resorts constantly to reproductions of human sounds as a substantial objective aid to subjective portrayal. Usually his characters speak directly and a verbal realism distinguishes their speech; but even in passages where utterance is given only in substance, the physical concomitants are so carefully and vividly noted that the effect is often quite as strong as though the speech were given verbatim:

1. 77 “Zieh dir nun die Nadel aus den Haaren,  
Rufe den Geliebten, laut und deutlich,  
Und durchstich dies Bild, dann wirst du bräutlich  
Ihn umfassen und ihn dir bewahren.

Schweigt, ihr Donner! Prassle noch nicht, Regen,  
Dass ich noch den Einen laut vernehme,  
Ob er auch des Herzens Schlag mir lähme  
Und der Pulse feuriges Bewegen!

1. 89 Endlich zückt sie die, und—meine Sinne  
Reissen!—ruft—hinein! Zu ihren Füßen!—  
Ruft mich selbst mit Worten, stammelnd-süssen,  
Als den Einen, den sie heimlich minne!—”

*Liebeszauber*, ls. 77-84; 89-92 (VI, 156)

Such utterance whether direct or indirect partakes of appreciable sensuous quality only when attended by concomitants that are themselves distinctly sensuous. The bare statement “Sie ruft mich hinein zu ihren Füßen” has only remote if any vocal associations: but when in the next line the statement is repeated with the appended “mit Worten, stammelnd-süssen,” this indirectly mentioned utterance falls fairly within the domain of sound,

for it is attended by distinct and vivid reference to the tonal quality and volume of the utterance. The Bible is rich in allusions to vocal demonstration. Frequently the shouting, singing or thanksgiving there recorded are simply formal steps in an extended narrative and accordingly fail to awaken sensory excitement in the average reader. At times, however, such Scriptural passages have an unmistakably sensuous power and stimulate reproductions of auditory experience. Thus the third chapter of Ezra describes how the priests and Levites and chief fathers "wept with a loud voice; and many shouted aloud for joy: so that the people could not discern the noise of the shout of joy from the noise of the weeping of the people: for the people shouted with a loud shout, and the noise was heard afar off." Of this sort are a very large majority of the vocal passages in Hebbel's poems. His personages are often demonstrative. The expression of their feelings takes the form of a song or a prayer, they give vent to their moods in laughter and weeping, in groans or sighs, in shouts of anger, enthusiasm or surprise. Where such vocal concomitants occur, or where utterance of the characters is intensified by some qualifying particle expressive of sound, there is added an appreciable sensuous quality that may not be ignored.

Obviously the sound feature is not present in like degree wherever the human voice is involved. Sound is least palpable in instances of concerted vocal demonstration such as: "man jubelt überall," "das ganze Deutschland jauchzt Euch zu," "Der lauten Freude Kehle." Such phrases awaken faint sensuous association primarily because they are so frequently employed in conventional metaphors and have accordingly lost much of their original ring and timbre. Yet even here,

despite the inevitable association with hackneyed stock phrases, the sounds are not purely abstractions; the tonal element, though dulled by repeated generalization, is not altogether extinct.

With this generalized vocal demonstration must be associated instances of more specific vocal utterances, in which terms like *erklingen*, *ertönen*, *erschallen* occur with varying degrees of sensuousness, sometimes possessing tonal quality hardly more appreciable than would be true of *sagen*, *sprechen*, *entstehen*, *beginnen*. Such expressions as *erklingen*, etc., originally awakened sensuous reactions associated with sound. Like the instances of concerted vocal demonstration, however, they have become blunted through repetition, so that the impression of sensuous tonality that they once conveyed is now largely absent. It seems unnecessary therefore to include such instances in our illustrations of the human vocal sounds.

An explanation must be submitted respecting group (b) below, containing examples of vocal demonstration without qualifying particle. There are grouped together here examples of vocal utterances in which the sound element is not made more prominent by presence of an adjective, adverb or other qualifying particle indicative of the tone or quality of that utterance. Obviously there will be grades and degrees of sensuousness here. Terms like *flehen*, *klagen*, *rufen*, *beten* do not possess the property of sound in the same measure with *murmeln*, *scufzen*, *weinen*, *brüllen*. The class of words typified by *klagen*, *rufen*, etc., is likely to be attended by a statement of the motive or burden of the lament, the cry, and the prayer; this motive then absorbs our attention to the partial exclusion of the tonal associations, whereas *murmeln*, *scufzen*, *weinen*, etc., mingle their vibrations ap-

preciably with the motive ascribed, and sound and sense thus sustain a complementary relation.

The following list of human vocal sounds occurring in the songs embraces only the more characteristic and typical examples. The basis of classification is as follows: (a) includes the vocal instances whose distinct and pronounced sound value is due to special indication of the quality or volume of the sounds; (b) includes the passages in which the sound element is appreciable but is not further reinforced by any explicit description of the volume or tone of voice:

(a) "Rufe den Geliebten, laut und deutlich . . . . Ruft mich mit Worten, stammelnd-süssen": Liebeszauber 78; 91 (VI, 156). "Er spricht's im barschen Tone": Ein Dithmarsischer Bauer 33 (VI, 160). "Die Polen sollen leben! ruft er mit lautem Mund": Die Polen sollen leben 31-2 (VI, 170). "Und sanft und schmeichelnd ruft es aus": Das Kind 9 (VI, 189). "Wenn's stolz und breit aus Bettlers Mund erschallt": Ein Spatziergang in Paris 74 (VI, 241). "Der unsrer Sprache rauhen Klang . . . . vergessen machte": Prolog zu Goethes hundertjähriger Geburtsfeier 29 (VI, 298). "Ich ruf' es treu hinaus in das Getöse der Millionen wildverworr'ner Stimmen, gleichgültig, ob sie jauchzen, ob ergrimmen": Die Erde und der Mensch 6-8 (VI, 303). "Und statt des Fluchs werd' ich in vollen Chören . . . . der Menschheit Jubel hören": Die Erde und der Mensch 79-80 (VI, 303). "Sie wollten eben lauten Spott erheben": Ein Bild 10 (VI, 326). "So ruft der Graf in zorn'gem Ton": Herr und Knecht 4 (VI, 388). "Man hört ein Hollen-Gelächter, dazwischen den singenden Wächter": Der Ring 103-4 (VI, 390). "Jeden Wand'rer weis't der Späher gleich zurück mit lautem Schall, . . . . umsonst erfleht sie Gnade, ihre Stimme ist zu



schwach . . . . Ist das Grässliche geschehen . . . . ruft  
 sie wild . . . . so fluch' ich Dir": Der Tod kennt den  
 Weg 37-8; 87-8; 93-4 (VI, 394). "Ihr . . . . flüstert  
 laut genug . . . . Da scholl's aus einem Munde": Ein  
 Wald 82, 105 (VI, 397). "Und gleich erschallt ein  
 Klagelied": Zum Schiller-Jubiläum 19 (VI, 407).  
 "Horch, wie's in . . . . immer vollern Accorden durch  
 das Reich erklingt": An Seine Majestät König Wilhelm  
 I, etc., 141-2 (VI, 412). "Sie . . . . lacht gellend auf  
 und weint": Was ist das für ein Frauenbild 6 (VI,  
 418). "spricht mit heller Stimme . . . . der Kranke  
 flüstert schauernd": Der Bramine 11; 19 (VI, 434).  
 "flüstert halb mit Thränen": Lustig tritt, etc., 49  
 (VI, 437). "Und des Kaisers Bruder flüstert": Ein  
 Griechischer Kaiser 39 (VI, 439). "ohne bange  
 Klagen": Zum Licht 12 (VII, 3). "seufz't mit leiser  
 Stimme": Laura 7 (VII, 19). "Wie Laura, sprachlos,  
 Worte des Abschieds seufz't": Die Nacht 15-6 (VII,  
 26). "Seufz'te still, doch tief": Elegie 6 (VII, 22).  
 "Und alle preisen . . . . mit lautem Gesang": Lied der  
 Geister 9-10 (VII, 63). "die Stimme hohl, die einst so  
 lieblich klang und voll": Rosa 23-4 (VII, 28). "Und  
 . . . . ein Engel schwebt herab . . . . und weint in seiner  
 Harfe Ton": Rosa 59-62. "lispelt . . . . mit melodischer  
 Stimm'": Liebe 17-8 (VII, 36). "süss, wie Wiegen-  
 lieder, die dem Säugling seine Mutter singt": An  
 einen Verkannten 13-4 (VII, 40). "Das keucht die  
 Jungfrau dumpf und hohl": Der Tanz 24 (VII, 72).  
 "Entquoll auch schön und milde ein Klang der stummen  
 Brust!": Würde des Volks 15-6 (VII, 75). "Da betet  
 laut der Knabe": Die Weihnachtsgabe 9 (VII, 78).  
 "schrie doch, wie im Wahnsinns-Traum": Ein Bild vom  
 Mittelalter 35 (VII, 79). "Der Herzog ruft's . . . .  
 und spricht mit dumpfer Stimme": Des Königs Jagd

33-5 (VII, 85). "sang ein Lied, voll Lust und Wonne": Ritter Fortunat 2 (VII, 88). "so ruft mit starker Stimme der tapf're Isebrant": Die Schlacht bei Hemmingstedt 75 (VII, 90). "Unheimliches Gewimmer dringt aus der Särge Chor": Der alten Götter Abendmahl 27 (VII, 132). "Und ich rief aus mit Grau'n und Schmerz": Wiedersehen 48 (VII, 134). "Da kroch mir glatt in's Ohr ein frech Geflüster": Traum 68 (VII, 166). "die Stimme . . . die mir im Tiefsten wiederhallt": Zum letzten Mal 5-6 (VII, 147).

(b) (Vocal demonstration without qualifying particle.) "Liebe! singt der Knabe," etc.: Ein nächtliches Echo 5-6 (see this entire poem, VI, 150). "Jener ballt die Hand, verröchelnd": Vater unser 45 (VI, 169). "den Zauberspruch murmelnd": Die Spanierin 54-5 (VI, 176). "Man jubelt überall": Die heilige Drei 116 (VI, 181). "Die dunklen Worte, die vorher erklangen, . . . Da jauchzte ich," etc.: Ein frühes Liebesleben 27; 40 (VI, 199). "ich schaudre, jauchze oder weine": Auf eine Unbekannte, 23 (VI, 206). "Wenn du jetzt vor Sehnsucht weinst": Auf ein altes Mädchen 3 (VI, 207). "statt zu jauchzen," etc.: Stenzen auf ein Sicilianisches Schwesterpaar 24 (VI, 215). "So hatte er bei Austerlitz gebrüllt!": Ein Spatziergang in Paris 87 (VI, 241). "Dazwischen viel Gesang, Gejauchz, Gequiek": Ein Spatziergang in Paris 64. "Sie schieden mit Getümmel": Geburtsnacht-Traum 50 (VI, 255). "Beten höre ich und singen": Das Venerabile, etc., 20 (VI, 286). "Dann soll der Freiheit mein Pään erschallen": Mein Pään 12 (VI, 316). "durch dein frömmstes Singen": An ein schönes Kind 13 (VI, 321). "Der Jüngling aber flucht und schnaubt": Herr und Knecht 17 (VI, 388). "Der Sterbende blickt über sich und murmelt noch": Herr und Knecht 52-3. "Mich stört der Wächter mit

Singen!": Der Ring 20 (VI, 390). "Auf dem Thurme steht ein Wächter, dessen Stimme weit erklingt": Der Tod kennt den Weg 33-4 (VI, 394). "Das ganze Deutschland jauchzt Euch zu": An Seine Majestät König Wilhelm I, etc., 138 (VI, 412). "da erscholl ein Jubelschrei": Diocletian 33 (VI, 429). "Jauchzt und tanzt": Ein Griechischer Kaiser 36 (VI, 439). "fleh' zu Gott dem Herrn . . . drum ist ihr Fleh'n erhöret": Laura 26; 53 (VII, 19). "Und klagend liess man uns ein": Er und ich 18 (VII, 24). "Und hebt ihre Noth zu klagen an": Der Zauberer 6 (VII, 51). "Wo tönet kein Jubel, kein Weh und kein Ach!": Lied der Geister 40 (VII, 63). "Da wimmert und ächzet das Mädchen sehr": Die Kindesmörderin 25 (VII, 68). "murmelt tausend Flüche": Des Königs Jagd 53 (VII, 85), etc.

### Animals

(a) Birds. Of the vocal sound emitted by animals, Hebbel makes most frequent mention of the songs and calls of the birds. Without exhibiting the close observation of the bird lover, Hebbel yet plainly reveals an affectionate interest in the music of these winged singers. He loved the birds for their own sakes, and he loved them as a part of the all-embracing life of nature. Song of bird, the light that shone from the sun and from human faces impressed him as inextricable parts of the world-life.<sup>38</sup> These sacred creatures with their power of flight

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<sup>38</sup> "Und als ich weiter ging, und fern und nah'  
Das frische Leben sich entbinden sah,  
Im Lied der Vögel, in der Sonne Licht,  
Und in der Menschen frohem Angesicht," etc.

*Ein Spatziergang in Paris*, 7-10 (VI, 241)

Cf. the Epigram "Als ich einen todten Vogel fand," VI, 377.

and their gift of song are especially adapted to lure men's thoughts away from the earth and to enthrall the very ears of the angels in heaven. The words put into the lips of the pious Brahmin (VI, 434) may be fairly taken as typical of Hebbel's sympathy with animal life; and particularly impressive is the reverence there proclaimed for birds:

“Rühr' mir nimmer an den Vogel,  
 Flügel wurden ihm gegeben,  
 Um mit seinem süßen Liede  
 Erd' und Himmel zu verweben,  
 Droben lauscht der Engel nieder,  
 Unten horcht mit freud'gem Beben  
 Ihm des Kindes trunk'ne Seele,  
 Heilig ist mir solch ein Leben!”

*Der Bramine, 33-40 (VI, 434)*

This passage, from the poem written during what proved to be Hebbel's last illness, must remove all suspicion that the repeated allusions to the birds, to their cries of contentment or alarm, are merely conventional.

Hebbel generally mentions the bird by name; further than this he rarely particularizes, for over-minute observation here was not the poet's aim. In a few instances he does note particular details, he watches with intent sympathy the ecstasies or distresses of some little songster. Then we have a realistic glimpse of bird-ways such as make a morning's walk in the fields an experience rich in lively images and delightful reflections.<sup>39</sup>

As descriptive feature the music of the birds lends the note indispensable to bright peaceful landscape, or typifies by its quality the mood and spirit of the time and the

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<sup>39</sup> Meisenglück (VI, 284); Die Lerche (VI, 309). See also Schwalbe und Fliege (VI, 328).

season.<sup>40</sup> The birds herald by their cries and signs of distress the impending storm.<sup>41</sup>

As *Stimmungsmittel* the birds' notes harmonize and contrast with the mood portrayed. In the monody entitled *Romanze*, a solitary bird wails in sympathy with the lone maiden:

" Sitzt auf dem Zweige  
Ein Vögelein,  
Singt Klagelieder  
So ganz allein.  
Und leise wimmert, wie Todtensang,  
Ihr trauriges Lied den Wald entlang."

. . . . .  
" Was singst du, Vögelein,  
Den Trauersang?"

*Romanze*, 10-5; 37-8 (VII, 26)

The nightingale's tones lull the poet into a dream in which he forgets for a brief spell the cares of his earthly existence.<sup>42</sup>

But the birds are not always friendly to man. Their presence is sometimes ominous of evil. They may even become accomplices of crime in the poet's morbid fancy. They are made to act in collusion with the powers of darkness and by their singing to lure the listener to his

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<sup>40</sup> Kind am Brunnen 3-4 (VI, 180); Ein Wald 25-32 (VI, 397); Frühlingslied 12-4 (VI, 154); Ein Kind 3, 25-8 (VII, 74); Auf eine Sängerin 1-4 (VI, 382).

<sup>41</sup> Ein Dithmarsischer Bauer 53-6 (VI, 160).

<sup>42</sup> "Ich legte mich unter den Lindenbaum,  
In dem die Nachtigall schlug,  
Sie sang mich in den süssesten Traum,  
Der wahrte auch lange genug."

*Vorüber*, 1-4 (VI, 417)

destruction.<sup>43</sup> The hoarse croaking of the raven affords the traditionally appropriate accompaniment for gruesome and ghastly deeds.<sup>44</sup>

The birds may serve merely as a technical device. Thus in *Haideknabe* (VI, 166), with its description of cold-blooded murder, the enumeration of revolting details is cleverly avoided by the introduction of chattering raven and moaning dove:<sup>45</sup>

“Und fragt ihr, wie’s weiter gekommen sei?  
So fragt zwei Vögel, sie sassen dabei,  
Der Rabe verweilte gar heiter,  
Die Taube konnte nicht weiter!

Der Rabe erzählt, was der Böse noch that,  
Und auch, wie’s der Henker gerochen hat,  
Die Taube erzählt, wie der Knabe  
Geweint und gebetet habe.”

*Der Haideknabe*, 73-80 (VI, 166)

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43 “Horche nicht dem bunten Vogel  
Der zu Dir herunter flötet,  
Denn ihn schickt die böse Hexe,  
Die durch ihre Küsse tödtet.

Doch, er bleibt, wie trunken, stehen,  
Und der Vogel schwingt sich nieder,  
Und er hüpf’t ihm auf die Achsel  
Und beginnt noch süß’re Lieder.”

*Der Zauberhain*, 17-24 (VI, 387)

“Du wüste Eul’ im Eibenbaum,  
Du krächztest ihn in diesen Traum,  
Nun fängt die häm’sche Dohle an,”

*’s ist Mitternacht*, 27-9 (VI, 174)

<sup>44</sup> Wohin so flink 46 (VI, 441); Wiedersehen 46 (VII, 134). Cf. also *Waldbilder* 61-4 (VI, 223).

<sup>45</sup> To a very limited extent the noises of insects are introduced similarly to the sounds of the birds. The insect noises enter perceptibly into the fabric of the song as aids in suggesting the peculiar temper and tone of a scene. e.g. “das Summen eines Käfers”: *Waldbilder* 133-4 (VI, 223): “Durch Bienen eingesurrt und and’re Summer”: *An ein schönes Kind* 6 (VI, 321), etc.



(b) Dog, horse, miscellaneous. Although the number of animals of various sorts that enter into Hebbel's songs is considerable, yet comparatively little reference is made to their vocal demonstrations. The limited voice equipment of the animals outside of the birds undoubtedly in part accounts for this. Accordingly the dog's yelps and barks alone occur with any noticeable frequency, the dog being among vocally demonstrative animals that one which is most likely to have played some part in the poet's impressions and experiences. The horse—an animal for which Hebbel gives evidence of cherishing a deep fondness—occasionally contributes the thunder and beat of his hoofs to the array of sensuous effects in the songs; barely two instances occur of sound issuing from the horse's vocal organs. As for the other animals—the references to their characteristic sounds are practically negligible.<sup>46</sup> We include the few scattering instances merely in order that our list of animal sounds may be complete:

*Dog.* "Bellt der erste kleine Hund": Der Kirschenstrauss 42 (VI, 401). "Bellte er (i.e. der Hund) mit heller Stimme," etc.: Schau' ich in die tiefste Ferne 27 (VI, 408). "Und er hört den kleinen Hund": Das Wiedersehen 31 (VII, 109). "Die Dogge klafft": Des Königs Jagd 1 (VII, 85). "Doch, wie der alte Hund auch bellt": Nemesis 7 (VII, 192). "Und freut sich, dass er nicht bellen kann": Hexen-Ritt 13 (VII, 139). Cf. Des Königs Tod, 14 (VII, 123).

*Horse.* "Mit krausen Nüstern prüft das Ross die Luft, dann wiehert's muthig": Zu Pferd! Zu Pferd! 6-7

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<sup>46</sup> Cf. Hebbel's Nibelungen, Part II, Siegfrieds Tod, Act II, Scene 1, ls. 964-5 (IV, 62): "Da lass' ich gleich zur Stunde alles schlagen, was brummt und brüllt und blökt und grunzt im Hof."

(VI, 149). "Es schnaubt das Ross": Des Königs Tod 14 (VII, 123).

*Miscellaneous.* "Rascheln hör' ich schon die Schlange": Der Bramine 74 (VI, 434). "Wo die Todtenwürmer pochen": Ein Griechischer Kaiser 47 (VI, 439).

### Musical Instruments

"Wenn deine Wunderklänge  
 Den Saiten rasch entflieh'n  
 Und rauschend im Gedränge  
 An mir vorüberzieh'n:  
 Da wird's in Herzenstiefen  
 So wohl mir und so bang,  
 Als ob da drinnen schliefen  
 Viel Brüder zu jedem Klang."

*Auf eine Violine, 1-8 (VII, 120)*<sup>47</sup>

These lines evince a love and an appreciation of music—a love native and intense; an appreciation elemental yet complex. To him who comprehends music as the most immediate expression of the soul's moods and emotions, all nature becomes one mighty orchestra in which every sound, great or small, plays its instrumental part. Every tone carries its message to the heart, which trembles in sweet response, as though touched by invisible fingers.

*Bells.* Hebbel seemed particularly susceptible to the charm of musical sounds when held fast in the spell that evening and falling night cast over him. And especially powerful were the sounds of bells in stirring his soul with memories and reflections. When the low notes of

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<sup>47</sup> "When a series of tones is effectual in stimulating human passions . . . it suggests a living soul behind, partly revealed and partly mysterious, with which we enter into a kind of sympathy." Bain, *The Emotions and the Will*, pp. 236-7.

tolling bells floated through the air from the distance, mingling with the wistful lights of autumn and the witching impressions of evening, then there crept over his soul that twilight mood that seemed his most congenial element:

“Wenn ich Abends einsam gehe  
Und die Blätter fallen sehe,  
Finsternisse nieder wallen,  
Ferne, fromme Glocken hallen:

Ach, wie viele sanfte Bilder,  
Immer inniger und milder,  
Schatten längst vergangner Zeiten,  
Seh’ ich dann vorüber gleiten.

Was ich in den fernsten Stunden  
Oft nur halb bewusst, empfunden,  
Dämmert auf in Seel’ und Sinnen,  
Mich noch einmal zu umspinnen.”

*Spatziergang am Herbstabend*. 1-12 (VI, 231)  
Cf. *Heimkehr* (VII, 155)

Generally sombre are the moods awakened in Hebbel’s breast by the tolling of bells. They seemed to stir pre-vaillingly serious associations and to be best suited to his darker musings.<sup>48</sup> So the peals that strike our ears most frequently in the poems are the ominous strokes of the steeple clock at the mysterious hour of midnight;<sup>49</sup> or the dismal tolling that accompanies solemn religious

<sup>48</sup> “. . . die Glocke sanft-klagend erschallt”: Der erste und der letzte Kuss 21 (VII, 241). “Wird zum Weltgericht die Glocke tönen”: An einen Verkannten 18 (VII, 40). “ein Nothgeläute hallt schon dumpf von manchem Thurm”: Vater unser 3-4 (VI, 169). Also *Heimkehr* 3-5 (VII, 155).

<sup>49</sup> “Der Glockenthurm thut eben die zwölfte Stunde kund”: Die Polen sollen leben 29-30 (VI, 170). “Eben schlägt die zwölfte Stunde”: Die Spanierin 29 (VI, 176). “Vom Thurme schlug es, dumpf und bang”: Geburtsnacht-Traum 49 (VI, 255).

ceremonies.<sup>50</sup> The peaceful Sabbath or evening bell, the peals that summon to joyous festivities are not so common.<sup>51</sup> This consistent introduction of bell notes under essentially similar conditions of scene or sentiment does not convey the slightest impression of technical mannerism. The impression is distinctly that of spontaneous association rooted in genuine experiences, "seelische Vorgänge," which are of the very bone and fibre of the poet's own temperament.

*Other Musical Instruments.* It is in the introduction of musical sounds other than those of the bells that the unsympathetic reader might detect some reasonable ground for the charge of theatricism. We can readily imagine the cold critic asserting with academic gravity that the trumpet, the hunting horn, the harp, the violin are not always so successfully employed, that their structural quality is not altogether convincing. The fact that descriptive orchestral music has become a recognized adjunct of theatrical productions accounts in large degree for this impression. With the analog of modern "stage music" in mind, readers of Hebbel with over-keen auditory nerves might detect "deliberate design" in the sounds of the horns, although they might see no "unpleasant monotony" in the prevailingly sombre tones of the bell. And confessedly, there is that about the trumpets' suddenly breaking the silence that suggests cold calculation, something that calls up the mechanical manipulation of similar orchestral effects on the modern stage. The flourish of trumpets that announces the arrival of the imperial heralds in *Die heilige Drei* is in

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<sup>50</sup> Auf dem Kirchhof 3-7 (VII, 146); Traum 14-7 (VII, 166); Der heilige Johannes 58, 88 (VII, 210).

<sup>51</sup> Bubensonntag 3-4 (VI, 198); Spatziergang am Herbstabend 4 (VI, 231); Gretchen 13 (VII, 95); Wenn die Luftballone steigen 16 (VII, 203).

essentials little different from the orchestral explosions that herald the entrance of the modern comic opera queen:

“Es schlägt die letzte Stunde!  
Da tönt Trompetenschall,  
Das schmettert in die Runde,  
Man jubelt überall.

Mit Fahnen, schwarz-gold-rothen,  
Kommt dann ein Zug sogleich,  
Aus Frankfurt sind's die Boten  
Vom heil'gen röm'schen Reich.”

*Die heilige Drei*, 113-120 (VI, 181)<sup>52</sup>

Yet even in a passage like this, where, if anywhere, the critic's objections are valid, much may be said in extenuation. There can be no valid objection on general principles to the use of such musical sounds. That use is perfectly legitimate, and, kept within proper bounds, could never provoke unfavorable comment. Any odious associations owe their origin largely, if not entirely, to the abuse of orchestral music as a modern stage adjunct, the overdoing of that which, done with judicious moderation, could not fail to raise the standard of artistic effect. We claim for Hebbel unconditionally this judicious moderation. As employed by him the harp and the trumpet are natural helps toward a reasonable realism; he should not be held accountable if later extravagance has degraded honorable artifice into threadbare theatricism.<sup>53</sup> The musical fanfaronade at the imperial re-

<sup>52</sup> Cf. also: *Ein Wald* 59 (VI, 397); *Noch ist Polen nicht verloren* 47, 97-8 (VII, 216); *Traum* 16, 56-7, 61, 72-3 (VII, 166); *Hamburg* 17-8 (VII, 222).

<sup>53</sup> The principle of poetic tempering operates here. “Contemplation of objects in the idea”—the method of poetry—results in gain as well as loss, as compared with real contact with objects. If sensuous facts become through ideation less real, they become also less gross; and that which is harsh in reality may appear less so in thought.

cruiting quarters, the discordant din of rival playhouse bands contending for patronage, the flutes and fiddles of the village fair, the merry jigs and the stirring martial strains are all saved from "staginess" by their realistic truth; they all enter vitally into lively or spectacular scenes that seem unthinkable without such musical accompaniment.<sup>54</sup> The hunter's horn acts like a charm upon us, we are ourselves swept along with the chase, we share in its fascinating perils.<sup>55</sup> Like Wagner's bewitching themes in emotive value are the "Waldhorn-Klänge aus dem Jäger-Häuschen," which fill the mind of the lover with jealous imaginings; or the clarion call of the mail coach that startles the poet out of his reverie as he watches the storm clouds plunging through the night.<sup>56</sup>

In this connection might be mentioned sounds produced by instruments not of a musical character; instruments employed for a variety of purposes. Chief among

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<sup>54</sup> Husaren-Werbung 3-4, 11, 75-6 (VI, 191); Ein Spaziergang in Paris 62-3 (VI, 241); Die Kirmess 1 (VI, 278); Aus dem Wiener Prater 1 (VI, 423); Die Schlacht bei Hemmingstedt 7, 31-2 (VII, 90); Wiedersehen 19 (VII, 134); Schlachtlied 19 (VII, 136).

<sup>55</sup> "Und draussen schallt ein lustig Horn,  
Es schnaubt das Ross, die Dogge klatzt,  
Und frisch hinaus durch Strauch und Dorn  
Sprengt Alt und Jung in voller Kraft."

*Des Königs Tod*, 13-6 (VII, 123)

"Das Hifthorn schallt,  
Nun in den Wald!" etc.

*Herr und Knecht*, 7-8 (VI, 388)

<sup>56</sup> "Nun lausch' ich hinaus in die Nacht.  
Am Himmel fliegen die Wolken  
Vorüber in eiligem Lauf;  
Ein Posthorn, lockend und drängend,  
Schallt plötzlich zu mir herauf."

*Wohin?* 4-8 (VII, 151)

Cf. also: Das Kind 5-7 (VII, 74).



such sounds are the booming of cannon and the rattle of musketry, of which there are ten instances. In marked contrast with these martial sounds are the noises of hammer and saw, the rhythmic whir of the sickle, the busy clatter of the flail.<sup>57</sup> Some of these last-mentioned cases of sound employment are among the very best illustrations of Hebbel's instinctive preference for sensuous media of expression. We have justified Hebbel's use of musical sounds on the plea of realism; we see in them examples of the inevitable selection of vital details. In examples such as the following, the realism is less prevailing than the sense displayed of the suggestive quality of certain sounds and their power through association to induce mental states markedly affective:

"Da schmettert's den Einen darnieder": Die treuen Brüder 4 (VI, 187). "Knall auf Knall, und jeder Knall ein Mann!": Schlachtlied 3-4 (VII, 136). "Da hörten wir es klopfen, man hämmerte einen Sarg": Er und ich 15-6 (VII, 24). "Dumpf werden nun die Nägel eingeschlagen": Kinderloos 17 (VII, 162).

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<sup>57</sup> Cannon, etc. "Dann greift er, . . . zur Büchse, die noch nicht knallte": Die treuen Brüder 13-4 (VI, 187). "schon hör' ich den Nothschuss": Das Haus am Meer 59 (VI, 270). "Was donnern die Kanonen," etc.: Die Schlacht bei Hemmingstedt 5-6 (VII, 90). "Und hör' doch dass die Schanze stets ihre Kugeln speit?" etc.: Die Schlacht bei Hemmingstedt 66. "Und jauchzenden Kanonendonner hallen": Traum 17 (VII, 166). "es fällt ein Schuss": Im Walde 27 (VII, 170). ". . . aus dem Neste scheucht der Knall," etc.: Ein Hasen-Schicksal 7-8 (VII, 195). ". . . pufft . . . knallt . . . pfeift": Schlachtlied 17 (VII, 136). ". . . als der Schlachtendonner schallte": An seine Majestät König Wilhelm I, etc., 11 (VI, 412). See also the allusion to clash of swords: "wo um mich die Schwerter klingen": Mein Pää 5 (VI, 316).

Hammer and saw. "Mächtige Hammerschläge erdröhnen schwer und voll; Die Sägen knarren und zischen": Das Haus am Meer 6-8 (VI, 270).

The flail. "Er drischt sein Stroh noch weiter im lust'gen Klipp und Klapp": Das Korn auf dem Dache 35-6 (VI, 190).

## Sounds from Miscellaneous Sources

It would be difficult to devise a basis of classification that will divide material of such bulk as Hebbel's sound terms into mutually exclusive groups. Our analysis can not avoid a certain overlapping of the various divisions and a residue of odds and ends, sounds of various kinds and miscellaneous sources, which are either distinct from any of the foregoing groups or cannot be brought under any definite descriptive head.

We may glean from these odds and ends a few instances of sounds that admit of rough classification under subheads by virtue of a certain external kinship. For example, eleven passages have reference to knocking at the door, tapping on the window, or to jarring, creaking, grating door or gate.<sup>58</sup>

Eight passages refer to the thumping of the heart against its walls, or the throbbing of the temples.<sup>59</sup> Four

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<sup>58</sup> "Es krachen Thür und Thor": Liebeszauber 29-30 (VI, 156). "Ja, schon knarrt die Thür": Liebeszauber 41. "Ja, sie pocht": Liebeszauber 70. "Fiel die Kirchenthür nun knarrend hinter meinem Rücken zu": Bubensonntag 17-8 (VI, 198). "Da pocht es auf's Neue": Der Ring 51 (VI, 390). "Da erschallt ein starkes Dröhnen! Ja, man pocht am Thor mit Kraft," etc.: Der Tod kennt den Weg 65-6 (VI, 394). "Wenn die Bursche nächtlich pochen": Wenn die Rosen, etc., 4 (VI, 437). "Horch', da klopft es leise, leise": Lustig tritt, etc., 41 (VI, 437). "Wir pochten dumpf an die Pforten": Er und ich 17 (VII, 24). "Da hört' ich's rasseln, horch'! und das graue Thor sprang knarrend offen": Der Kirchhof 21-2 (VII, 100). "Das Grabgewölbe klappte auf, es ächzte die Pforte": Traum 54 (VII, 166). "Wird schon von aussen ans Fenster getickt": Der Ring 46 (VI, 390). "Klopft ans Fenster": Hexen-Ritt 16 (VII, 139).

<sup>59</sup> "Dein Herz muss klopfen": Liebeszauber 61 (VI, 156). "... dass ihm die Rippen knacken": Husaren-Werbung 72 (VI, 191). "Die zarten Schläfen pochten": Ein frühes Liebesleben 62 (VI, 199). "Und mag darob auch mancher Busen pochen": Stanzen auf ein Sicilianisches Schwesterpaar 35 (VI, 215). "Der Wein, der jetzt in fremden Adern pocht": Epilog zu Timon von Athen 17 (VI, 432). "Sichtbar klopfen ihr die Rippen":

describe the noise of footsteps, or the beat of horses' hoofs.<sup>60</sup> Four others are allusions to the clinking of the wine glass or the seething of the beverage in the glass.<sup>61</sup> As for the rest, no common feature binds them together. For the sake of completeness we incorporate the isolated instances exhibiting heterogeneous sounds. These embrace several varieties. There are first of all a number of commonplace sounds such as the chink of coins, the crack of the whip, the snapping of wheel and axle, the rustling of a flag.<sup>62</sup> Then come sounds of a mysterious nature, supernatural tones and noises.<sup>63</sup> Lastly we have sounds of the finer fibre, vibrations too subtle for sense, "which the inner ear alone receives." Of such are the following: "Heilige Fülle . . . säuselt aus ewiger Ferne daher": *Die Weihe der Nacht* 2-4

Der Bramine 45 (VI, 434). ". . . in meines Herzens Klopfen": *Das Abendmahl des Herrn* 27 (VII, 122). Also *An ein junges Mädchen* 5 (VII, 187). Cf. also: ". . . dumpf vor dem Drachen die Rippen der Erde schon krachen": *Der heilige Johannes* 35-6 (VII, 210). "ob wild . . . der Weltbau kracht": *Sängers Sterne* 5 (VII, 238).

<sup>60</sup> ". . . schallen Rosseshufen": *Husaren-Werbung* 62 (VI, 191). ". . . ertönen Schritte": *Kindesmörderin* 17 (VII, 68). "Da tönt es fern, wie Mannerschritt und Hermann naht mit leisem Tritt": *Rosa* 45-6 (VII, 28).

<sup>61</sup> "An stösst sie auf des Todten Wohl, wie klingt das dumpf, wie klingt das hohl!": *Hochzeit* 29-30 (VII, 128). "Ein wundersames Brausen in seinem Kelch entstand": *Der Becher* 11-2 (VII, 144). "Zwei Gläser wollen klingen, doch, eh' noch Klang und Ton ganz ist und voll": *Der Pocal* 1-3 (VII, 178). "Sie werden zum Pocale, der aus sich selbst ertönt": *Der Pocal* 11-2 (VII, 178).

<sup>62</sup> (Commonplace.) "Wenn ihr die Räder packt und ich vor allen Dingen die Deichsel, bis sie knackt": *Ein Dithmarsischer Bauer* 102-4 (VI, 160). "knallt . . . für euer Vaterland": *An die Packknechte* 12 (VII, 62). "Der Wirth, der zählt die Münzen auf, die sind gar hell erklingen": *Husaren-Werbung* 49-50 (VI, 191). "Schwingt die Fahne, dass sie rauscht": *Noch ist Polen nicht verloren* 46 (VII, 216).

<sup>63</sup> (Mysterious.) "Drang ein Schall zu mir herüber": *Bubensonntag* 33 (VI, 198). "Da scholl's, wie Geisterstimme": *Memento vivere* 9 (VI, 269).

(VI, 285). "Die Welt des Märchens, die aus alten Tagen zu uns herüberklingt": Stanzen auf ein Sicilianisches Schwesterpaar 45-6 (VI, 215). ". . . in der Ferne, zieh'n, gleich Engeln . . . volle Klänge und Gesänge": Das Kind 5-7 (VII, 74). ". . . wenn des Lebens Fülle nieder klingt in meine Ruh": Dem Schmerz sein Recht 92-3 (VI, 287).

Among these miscellaneous sounds there are additional illustrations of Hebbel's effectual use of the sensuous. The allusions to creaking or jarring gate are frequently very effective *Stimmungsmittel*. There is a distinct gain in graphic realism far beyond the capacity of simple narrative or descriptive particle secured by employment of sound in the following passages:

"Da schwingt ihn der im Tanz herum,  
Dass ihm die Rippen knacken."

*Husaren-Werbung*, 71-2 (VI, 191)

"Als dir in deinem letzten Tanz  
Die zarten Schläfe pochten."

*Ein frühes Liebesleben*, 61-2 (VI, 199)

"Der Bauer aber führet den Kluvel (i.e. den Springstock) in der Faust,  
Mit dem er leicht und sicher die Gräben übersaus't."

*Die Schlacht bei Hemmingstedt*, 71-2 (VII, 90)

Finally, we have here further evidence of the dignity with which the deliverances of sense are endowed by the poet's transforming imagination. The sounds of the outer world are nature's divine symbols. Through these, in moments of exalted communion, the deep mysteries of life haunt the poet's soul.<sup>64</sup>

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<sup>64</sup> Ein Spatziergang in Paris 15-8 (VI, 241); Dem Schmerz sein Recht 90-5 (VI, 287); Das abgeschiedene Kind, etc., 30-1 (VI, 294).

A suggestive summary of the matter before us may be gained by comparing Hebbel's sounds with those of a writer with whom he had certain affinities, E. T. A. Hoffmann.<sup>65</sup> The relation of the two men as regards their use of sound will be revealed in a general way by a comparison of the predominant characteristics of their works, the distinctive personality that pervades their creations as a whole. Hoffmann's most representative tales are those that move in the sphere of the supernatural and the visionary, that introduce us to the society of spooks and fairies. A prime cause of Hoffmann's preoccupation with this spectral and fantastic world is to be sought in the influence exerted by acoustic impressions upon his inner and his outer life. His was an excitable temperament. Wrapped up as he was in music, he had the musician's emotional nature. Hence he accentuated the emotional side of his characters, emphasizing especially particular forms of emotion such as rapture, yearning, dread, anguish, horror. With this emotionalism the range and intensity of his auditions is closely allied.<sup>66</sup>

Interwoven with this was the stimulating influence exerted by sounds upon his conceptions. He regarded musical and acoustic sensations as the expressional medium of that phantom existence that his imagination built up within him. Beside the sensitive poet's or the romantic dreamer's ready surrender to the sensuous in general, he had an extraordinary sensitiveness to sound

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<sup>65</sup> The prominence of sound elements in the mental life and the poetic personality of E. T. A. Hoffmann is treated with commendable thoroughness and analytic nicety by Dr. Carl Schaeffer, *Die Bedeutung des Musikalischen und Akustischen in E. T. A. Hoffmanns literarischem Schaffen*. Marburg, 1909. We draw freely from his results in our comparison of Hoffmann and Hebbel.

<sup>66</sup> Schaeffer, pp. 224 ff.

qualities in particular. The myriad voices of nature filled him with vague feelings of mystery, miracle and foreboding, they stimulated his imagination to body forth the strange moods that overpowered him.<sup>67</sup>

Thus wonder and yearning, the dreams and fancies with which the sounds of nature filled Hoffmann go back partly to the enchanting spell that music cast over him. To the same source may be traced a characteristic exhibited in another group of Hoffmann's tales in which the chief characters are musicians, dreamers, persons that live in a visionary realm of poetic fancy. Such a visionary realm may become very realistic with highly impressionable natures. For a man of Hoffmann's nervous temperament, the phantom world of his imagination becomes a real world in which a large part of the mental life is passed. Such a person comes to regard himself as a denizen of two distinct realms, as a double personality. The consciousness of a double personality considerably influenced Hoffmann's poetic conceptions, notably his *Doppelgänger* *motiv*. This *Motiv* was employed by Romanticists before, and Hoffmann was undoubtedly influenced by tradition here; yet we may assume that music's powerful appeal and the phenomenal mental reactions produced by acoustic impression had considerable to do with this feature of his art.<sup>68</sup>

Again, Hoffmann's singular conception of love (die Liebe des Künstlers) as portrayed in certain of his tales, was largely affected by his views and feelings as an inspired musician. An actual love affair lies at the basis of this representative trait of Hoffmann's—his infatuation for Julia Marc. But Julia's impassioned singing mingled with the inner and outer qualities of the girl and strongly

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<sup>67</sup> Schaeffer, p. 215.

<sup>68</sup> Schaeffer, pp. 219-220.



influenced the poet's idealization of her character in his works.<sup>69</sup>

Thus Hoffmann's mystic-romantic nature feeling, his predilection for visionary and spectral scenes, his intense realization of a duplicity in his psychic life, which he crystallized into the figure of the *Doppelgänger*, his fantastic conception of love, his accentuation of the emotions associated with the marvelous, the ominous, the awful—these dominant features of Hoffmann's art owe their existence considerably to his musical temperament and to the scope and depth of his acoustic impressions.

We have already adequately discussed the dominant characteristics of Hebbel's poetic art and have emphasized the importance of external impressions in his conceptional, emotional and creative activities. Hebbel's nature feeling has this in common with Hoffmann's, that the objective world serves as the portal of a supersensuous realm to which poetic imagination alone can pass. To be sure, Hoffmann's world of phantoms is fundamentally different from the exalted state of the *Idee* that Hebbel's vision divines. Hebbel by no means scorns the supernatural element in poetry. He defends it in theory and in practice. But his conception of the supernatural is in keeping with his profound insight into the soul life of man and with his theory of the austere function of poetry. Often a genial or harrowing or grotesque extravaganza is all that Hoffmann's art brings before us. Hebbel's deeper insight, nobler motive and fuller vision convey, when at their best, mysterious intimations of a universal *Wesen* with which rebellious individuality must ultimately merge. The point of interest for our purpose is that both authors are themselves

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<sup>69</sup> Schaeffer, p. 221.

spirited away to a supersensuous world through the influence of sense impressions and that both seek to concretize this other world through sensuous media. In performing this function acoustic impressions assume striking prominence with Hoffmann. With Hebbel, too, musical and acoustic sensations are far from insignificant. His letter to Schumann, poems such as *Auf eine Violine*, isolated utterances scattered through his letters and diaries, attest the influence of music upon his emotions. His characteristic mental habits and his ruling poetic ideas, as evinced by his poems taken as a whole, receive from auditory impressions definite impulse and direction. Yet despite his sympathetic relations with the world of sound, the impressions of this class do not exert a preponderating influence upon his poetic visions. Tones and sounds are not the chief avenue of escape from the restrictions of mundane experience to the higher consciousness of the *Idee*. They render him a service similar to the one that they render Hoffmann; they facilitate poetic illusion, they aid in the removal of earthly barriers. Thus, considered in their broader aspects, Hebbel's songs and Hoffmann's tales have a certain resemblance with respect to the element of sound. This resemblance between the two men is offset by an important difference; the astonishing preëminence enjoyed by the acoustic in Hoffmann's sensations, as revealed by the general characteristics of his tales, is not duplicated in Hebbel's lyrics. That there should be disagreement here follows naturally from the divergence in the temperament, the poetic creed and the literary associations of the two men.

The relation of the two men with respect to the use of sound is revealed in a more striking manner if we go down below general characteristics and compare in de-

tail their allusions to sound impressions. The earlier discussion in this chapter has demonstrated that Hebbel's ear was highly sensitive, that he keenly relished the tonal opulence of music and the complex acoustic resources of nature, as well as the varieties in timbre, pitch and intensity of the human voice. The passages already quoted adequately show that such impressions powerfully stimulated the poet's fancy and often contributed materially to the setting, the symbolism and the *Stimmung* of his songs. A detailed examination of Hoffmann's sound allusions leads to the conclusion that this class of external stimuli had for him an extraordinary power of appeal. Minute analysis of his works shows that the range and intensity of his acoustic impressions were such as largely to determine the substance of his tales, the traits of some of his typical characters, essential features of his technic and distinctive qualities of his style and diction.

Schaeffer bases his investigation of Hoffmann's sounds upon the latter's complete works, even drawing to some extent from his letters. This broad field of observation could not fail to yield rich and varied material, especially considering Hoffmann's phenomenal response to acoustic stimuli. Consequently Schaeffer's data admit of most minute and elaborate classification. So detailed a classification would be less expedient in an investigation embracing as ours does a field of less bulk and dealing with a poet whose receptivity to auditory impressions was not as extraordinary as was Hoffmann's. Certain phases of the element under discussion, which assume prominence in the case of Hoffmann, are negligible factors in Hebbel's lyric art. Personal experiences of a musical nature, such as inspired Hoffmann's creations wholly or in part, have scarcely any parallels in Hebbel's songs.

Musical personalities, which figure prominently in Hoffmann's tales, occur but seldom in Hebbel. The list is short of his poems in which musical characters or episodes constitute the chief concern. It is true there are passages in the diaries that attest Hebbel's responsiveness to the beauty and the power of music, and there are poems that furnish concrete evidence of music's stimulating effect upon his emotion and his imagination. Furthermore acoustic, if not specifically musical, phenomena occasionally contribute the dominant element, the decisive or controlling *Moment* in his lyrics. *Ein nächtliches Echo* (VI, 150), objectifies the mysterious expectancy that summer's balm and the magic of night awaken in a lover's breast; and it is chiefly the sound of his own voice re-echoed by the myrtle grove that excites the lover's fancy and gives the distinctive quality to his mood. Yet these are isolated instances. Hebbel's specific sound allusions confirm the impression gathered from the general aspects of his poems—that musical and acoustic impressions in and by themselves do not often supply Hebbel with a poetic *Erlebnis*.

Notwithstanding this fundamental distinction, certain stylistic resemblances are brought out by a comparison of the specific sound passages in the poems and tales. As might be supposed the two authors approach each other most nearly in their use of sounds that are adjuncts incidental to composition rather than elements essential to conception. When Hoffmann employs acoustic impressions as relatively subordinate elements, a comparison of his manner with that of Hebbel becomes instructive. We do not always separate the instances of musical and non-musical sounds in our illustrations, notwithstanding Schaeffer by reason of the richer data at his command treats Hoffmann's musical

and his acoustic elements in separate chapters. We may perhaps be pardoned for combining the two species of sound, since we purpose simply a résumé of salient features as a basis of general comparison.

Comparatively subordinate sounds assume importance in poetry or prose when they are aids to characterization. With both Hoffmann and Hebbel sounds serve to mark or distinguish objects, scenes or events, particularly when the distinctive spell, the prevailing *Zustand*, of such things are to be accentuated. All nature sounds render effective service in this capacity. The notes that issue from mountain, forest or field, echoing hills or silent groves, the humming of insects, singing of birds, rustling of leaves, sighing of breezes and purling of brooks are media constantly employed by both Hoffmann and Hebbel to lend a definite stamp or character to things or places.<sup>70</sup>

It must be emphasized that Hebbel like Hoffmann is fond of employing such sounds as introductory to coming events. So employed, the sounds help to mark the definite nature of the outer setting, which with Hebbel often has an important bearing upon the emotion portrayed. Hebbel as we know repeatedly alludes in the opening lines to the sound of wind, storm, waves, or to the tolling of bells to help inaugurate the outer and inner action depicted.<sup>71</sup>

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<sup>70</sup> Traum 14-7 (VII, 166); Herbstbild 1-4 (VI, 232); Heimkehr 1-2 (VII, 155); Der Haideknabe 21-3, 63-4 (VI, 241); Ein Spatziergang in Paris 38 (VI, 241); Das Opfer des Frühlings 5 (VI, 217); Ein Wald 25-6 (VI, 397); Laura 9-10 (VII, 19); Vater und Sohn 17-20 (VI, 427); Schiffers Abschied 21-2, 25-6 (VI, 148).

<sup>71</sup> Vater unser (VI, 169); Die Schlacht bei Hemmingstedt (VII, 90); Heimkehr (VII, 155); Der junge Schiffer (VI, 145); Der Ring (VII, 59); Kindesmörderin (VII, 68). Cf. Tgb. I, 155.

As an adjunct of personal characterization, as a means of identifying individuals, of specifying and accentuating their dominant traits, their temperament, their momentary mood or even their passing thoughts, Hoffmann makes frequent use of musical or acoustic qualities. Even when such qualities are not highly essential to the *matter* they arrest our attention as prominent features of Hoffmann's *manner*. Thus he seldom fails to characterize newly introduced persons by the tone of their voice, and strange or mysterious people are uniformly represented with extraordinary voices. Seldom does he fail to describe effectively the tone of voice in which his characters express their feelings.<sup>72</sup> Similarly Hebbel avails himself of acoustic properties as indices of personality, as concomitants of emotional states. We shall have occasion to advert later on to his low-voiced maidens whose temperament and mood are echoed in the tone quality of their speech. Our extended examples have shown how repeatedly by the aid of vocal sounds Hebbel suggests the character or nature of his creatures and objectifies the grade or intensity of their joys and sorrows.<sup>73</sup>

At times, Hebbel like Hoffmann, summons into our presence creatures from the shadow-land of revery, dream and fairydom. Weird seizures, premonitions and vague, ominous fears belong to the experience of both men. With Hoffmann such strange states often followed in consequence of acoustic stimulation, and so musical and other sounds naturally appear in his works as concomitants of supernatural and fantastic phenomena. In a restricted way we note the same feature in Hebbel's songs. We have alluded to the part played by

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<sup>72</sup> Schaeffer, pp. 187 ff.

<sup>73</sup> See above pp. 189 ff.



such premonitory sounds in Hebbel's poems *Kains Klage* 26-7 (VII, 10), and *Das Kind* 5-8 (VII, 74). In several poems, such as *Die Spanierin* 29 (VI, 176), *Geburtsnacht-Traum* 49 (VI, 255), *Traum* 14-7 (VII, 166), *Der heilige Johannes* 58-60 (VII, 210), *Buben-sonntag* 33 ff. (VI, 198), tolling bells, sometimes along with other musical tones or sounds of an unknown character, attend the visits of phantoms or accompany strange promptings and hallucinations of mundane creatures.

We turn our attention to a few points of disagreement revealed by a comparison of the sound allusions in the poems and the tales. Hoffmann's sounds exhibit to a marked degree the singular phenomenon synæsthesia. This is especially noticeable in his portrayal of musical characters in whose heights of emotion impressions of all sorts convert themselves into music. The basis of this idiosyncrasy is to be sought partly in Hoffmann's temperament, although the general tendency has been to consider it a mere Romantic conceit. In extreme forms it results in the obliteration of the bounds of the respective senses and in the partial impairment of normal relations.<sup>74</sup> Hebbel nowhere shows any tendency toward *Doppelempfindung*, *audition colorée* or the like. His highly vigorous sensory responses reveal no abnormal physical phases of this type. His lyrics contain numerous passages in which there is subtle blending of sensory impressions, but he does not bring confusion into nature's division of functions. He never willfully diverts impressions from their proper transmitting channel into one not ordinarily concerned in the transmission. He was perfectly sensitive to those aspects of nature that lull

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<sup>74</sup> Schaeffer, pp. 166 ff.; also Ottokar Fischer, *Die Verbindung von Farbe und Klang*, *Zeitschrift für Aesthetik*, 1907, pp. 501-34.

mortal into a delirium or trance. His songs reproduce this state and the interfusion of feelings that result from it. At such times the sharp demarcation of sense from sense may well fade in the maze of impressions that enchant the mind. Yet with Hebbel the effect is not secured by *Farbenhören* or *Doppelempfindung*, not by converting red into trumpet tones or bird notes into fragrant zephyrs. It is still the eye that receives color stimuli and the ear that responds to impressions of sound.

In order to bring out another important distinction between the two authors a moment's attention to Hoffmann's metaphors is necessary, although we have not touched upon this phase of Hebbel's sounds. As might be supposed, Hoffmann's metaphors that are based upon acoustic phenomena are striking in number and variety. In the metaphors taken from the sphere of specifically musical sounds the musician Hoffmann exhibits decidedly unique features. Hebbel's musical vocabulary is restricted to the metaphorical employment of such general terms as *Musik*, *Harmonie*, *Ton*, *Melodie*, *Akkord*, *Gesang*. His metaphors taken from music have as a rule no extraordinary distinction. The reverse is true of Hoffmann. His metaphorical vocabulary includes not only the more common musical terms but a number of others rarely included in an author's equipment. And so we find in Hoffmann's works metaphors drawn from the terminology of musical rhythm, harmony and counterpoint; from the nomenclature for musical pitch or scale, for the grades of tone intensity or volume; from the names for various forms, movements, themes, etc., of musical composition and for the different kinds of musical instruments. (Schaeffer, pp. 169 ff.)

The astonishing frequency of sound allusions in Hoffmann's works would strike even the uncritical reader.

Careful observation discloses the fact that Hoffmann's disposition of acoustic impressions has striking analogies with certain modes of order and arrangement peculiar to musical composition. Thus we find passages in which Hoffmann so disposes his sounds as to suggest various degrees of intensity and thus produce the effect of *crescendo* or of *diminuendo*.<sup>75</sup> Then again he introduces sounds of various quality, as, for example, when different states of emotion are accompanied by modulations of the tone of voice.<sup>76</sup> Mental images produced by various stages of an event or by a set of events are objectively characterized by concomitant sounds of different types and qualities, represented in relations of harmony or contrast. When sounds abound throughout an entire tale, they sometimes second or re-enforce or relieve one another, like the voices in *ensemble* scenes of the older operas.<sup>77</sup> Or when human voices combine with sounds other than musical, perhaps with tones or noises in nature, their disposition resembles the symphonic co-ordination of the different instruments in orchestral music.<sup>78</sup> Finally when distinctive and impressive sounds recur as the persistent accompaniments of persons or as concomitants of definite emotions and scenes throughout an extended narrative, then we get an effect very similar to operatic *Motive*.<sup>79</sup>

The methods of musical composition exerted no perceptible influence upon the structure of Hebbel's songs. His disposition of acoustic qualities has no marked resemblance to the effects and devices found in music. And the reasons for the technical divergence of the two

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<sup>75</sup> Schaeffer, pp. 193 ff.

<sup>76</sup> Schaeffer, p. 195.

<sup>77</sup> Schaeffer, pp. 196-8.

<sup>78</sup> Schaeffer, pp. 198-200.

<sup>79</sup> Schaeffer, pp. 200-5.

men here are obvious: Hoffmann's professional training in music enabled him to utilize the resources of this art for literary purposes wherever expedient. Hebbel was primarily a dramatist by temperament. Consequently dramatic rather than musical effects come to his aid as a lyric poet, in so far as traditional lyric media receive any exterior re-enforcement.

In Hebbel's diaries we do find now and then combinations of acoustic qualities that present analogies to the simpler forms of musical construction.<sup>80</sup> But in the poems, properly enough, we observe only remote resemblances to methods associated with music. The graduation of sounds introduced in the poem *Schiffers Abschied* has already been mentioned. The graduation is only roughly suggested, however, by successive allusions to the whispering, whistling and roaring of the wind. Furthermore, the sounds are not produced by one and the same wind, steadily swelling from a whisper to a roar. Hence the reproduction of gradually increased intensity does not convey the effect of musical crescendo:

- (a) ". . . . Wie dich säuselnd jener Ast," etc.  
           . . . . .
- (b) "Wenn über's Meer der Sturmwind pfeift  
       Und an dem Mast mir rüttelt,"  
           . . . . .
- (c) "Und muss mein Schiff vor seinem Braus  
       Gar an ein Felsriff prallen,"<sup>81</sup>

The sound passages in the lyrics that bear the nearest resemblance to symphonic arrangement of acoustic effects are likewise far from elaborate. Furthermore the

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<sup>80</sup> See pp. 170, 172-3 above; also Tgb. II, 2867, ls. 8-20.

<sup>81</sup> *Schiffers Abschied* (VI, 148), ls. 17; 21-2; 25-6. Cf. p. 173 above.

impression sometimes made by such allusions is that of sound contrasts, the various elements contend with one another, instead of combining to produce one all-embracing orchestral effect.<sup>82</sup>

“Die Todtenglocken hörte ich erschallen  
Und in ihr dumpf Geläut hinein in wilder  
Vermischung der Trompeten Jubelklänge  
Und jauchzenden Kanonendonner hallen.”

*Traum*, 14-7 (VII, 166)

“Was donnern die Kanonen, wo sonst nur Sensenklang,  
Mit Sichelschall und Liedern vereint, die Luft durch-  
drang?  
Was ist das für ein Pfeifen, was für ein Trommel-  
schall?  
Geh’n wohl zur lust’gen Hochzeit die stolzen Bauern  
all’?”

*Die Schlacht bei Hemmingstedt*, 5-8 (VII, 90)

Hebbel often displays great skill in bringing before our minds ideas of acoustic qualities that materially affect our emotions and arouse our fancies. The sound of a horn, the pealing of bells, the stroke of a clock, the pounding of hammers, the noise of fruit falling to the ground—all these act at times like musical *Motive*. Their effect is to create a mysterious medium of sympathy and response, in which the distinctive mood of the song is transmitted and the underlying message conveyed. But as these *Motive* are in all cases most simple, so they appear everywhere to be unpremeditated. Even in longer narrative poems like *Liebeszauber* (VI, 156), where motivating sounds are not inconspicuous, there is no conscious resort to them as to a distinctly musical effect.

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<sup>82</sup> Cf. also quotation from *Villa reale e Napoli*, above, pp. 173-4; *Das Haus am Meer*, 6-15 (VI, 270).

In contrast with this, Hoffmann's manner has the appearance of elaborate design.<sup>83</sup>

In number, variety and disposition of acoustic qualities no other poems of Hebbel's are more noteworthy than *Die Schlacht bei Hemmingstedt* (VII, 90), and *Das Haus am Meer* (VI, 270). But the sounds and noises reproduced in these poems observe a purely empirical arrangement. Their co-ordination is that which a real battle or storm would reveal. No effort is made to heighten their effect by resort to any musical scheme of variation or sequence. They constitute the dominant sensuous medium. They are the most persistent concomitants of the shifting action, of the heights and depths of emotion. As parts of a realistic setting, they afford a natural adjunct of illusion. As elements of intrinsic emotional value, they are effective means of arousing sympathetic response. As part of the poetic symbol, they bring intimations of the universal struggle underlying the momentary experience, and thus through the imagination they convey the profound message of a poetic idea.<sup>84</sup>

"As the painter in his picture," says Pater, "so the artist in his book aims at the production, by honorable artifice, of a peculiar atmosphere." Now "atmosphere" is the distinctive quality of Hebbel's poems. His lyrical

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<sup>83</sup> For example in *Der Zusammenhang der Dinge*, see Schaeffer, pp. 202 ff.

<sup>84</sup> Right here a comparison of our results with the statistical investigations of the acoustic phenomena in Schiller's lyrics would be of profit. We must again express regret that researches such as that of Karl and Marie Groos (*Die optischen Qualitäten in der Lyrik Schillers*, *Zeitschrift für Aesthetik*, 1909, 559 ff.) had escaped our notice until our own "Studies" were virtually finished. Our method had already become to a certain extent set. We are compelled therefore to forego for the immediate present such reclassification and renumeration as would be necessary to make the results of our own and the kindred investigations mutually illuminating.



genius is eminent in the creation of a conscious medium charged with subtle possibilities of emotion and sensitized to instant sympathy with human experience. In various ways is this medium evoked, now by barest statement and simplest concrete enumeration; then again by more elaborate symbolism, by a delicate and intricate tracery of suggestion. This medium—if we examine its essence—is but the divination through superior insight of that inner affinity between man and nature of which our baser faculties give us no hint. Such mediation through “honorable artifice” of the interplay between the inner and the outer world characterizes Hebbel’s highest poetic performance.

Preëminent among his concrete resources for achieving this mediation are nature’s lights and colors. These enjoy precedence in point both of number and uniform efficacy. But second only to lights and colors in the power to impress, to suggest, to effect illusion and to promote that receptive state in which poetic conceptions most arouse and impress are the vibrant, sensuous symbols of sound.

## CHAPTER V

### SILENCE

An important feature of Hebbel's lyric poetry is its preoccupation with the non-material and the spiritual, with moods that do not ripen into action, with static as opposed to dynamic experience.<sup>1</sup> Hebbel is akin to Novalis and like him a spiritual voluptuary; he is akin to Spinoza and like the great pantheist intoxicated with the God-idea; he is akin to Maeterlinck and like the Belgian attuned to "the mysterious chant of the Infinite on the horizon, the murmur of Eternity, the ominous silence of the soul of God." And these are essentially poetic themes, problems better suited to prophetic intuition and poetic symbolism than to metaphysical analysis.

But the poet who makes the immaterial his chief concern must command the most varied media. It is not enough that he reflect the glories of light; he must utilize as well the suggestive possibilities of shadow and of darkness. He must respond not only to "whistling wind or a melodious noise of birds, or a pleasing fall of water running violently"; he must catch the note of those silences and undemonstrative pauses so impressive in nature and so often attended by the deepest spiritual experiences. Just as sounds are potent elements of conscious impression, so silence may become a most eloquent medium of conscious communication.

Compared with sound, the range and variety of expressions referring to silence in Hebbel's lyrics are quite limited. Only a scant half dozen terms strictly expres-

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<sup>1</sup> Tgb. I, 344; 575.

sive of silence occur with any marked frequency; *still*, *stumm*, *ruhig*, *schweigen* and *dumpf*; and of these, *still* is sometimes employed with little conscious reference to the absence of sound. Technically we should exclude from the count terms like *sanft* and *leise*, as expressing some degree of sound, however slight. Yet *sanft* and *leise* at times pass over into the demesne of *still*.<sup>2</sup> We may very fitly include such a passage as the following in our discussion of silence although a nice distinction would undoubtedly relegate it to the category of sound: "Es regte sich kein Hauch am heissen Tag, nur leise strich ein weisser Schmetterling," Sommerbild, 5-6 (VI, 230).

Whereas Hebbel's sounds occur for the most part in passages essentially narrative, his references to silence, to complete suspension of sound, are decidedly more frequent in description. Even when introduced into narrative poems, silence tends to arrest action for the time being and to lend brief predominance to the momentary pose. The poem *Situation*, the fourth of the cycle of *Waldbilder* (VI, 224), owes its effectiveness largely to the pervading atmosphere of quiet. The place itself is still, the noiseless movements of the actors are heightened by the single peal of laughter, which enhances the silence; we seem to witness a pantomime or the transitions of a waking dream. Similarly in *Auf eine Unbekannte* (VI, 206), the distinctive impression is stillness; and though there is conversation, all seems muffled and subdued, as if the medium of converse were spiritual and inaudible—the mere shadow of speech.

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<sup>2</sup> Silence ensues when there is no audible stimulus in the environment, and only the inner entotic impressions due to the nurture processes of the organ are perceptible. Yet practically we have silence when an external stimulus is so faint as to be barely perceptible over and above the entotic sensations.

Almost any of the examples of silence employed by Hebbel in personal descriptions illustrate the momentary suspension of action in a picturesque and pregnant pause. Or, if we cannot always say that the action stops, at least our minds are diverted from it, our attention is directed to the features or qualities of the actors, to their momentary attitudes, rather than to their movements.<sup>3</sup>

In the treatment of silence, as elsewhere, Hebbel makes repeated use of the method of contrast. By way of illustration, we may mention the following as among the more effectual examples:

(a) The peace and quiet of home life, represented by a typical domestic episode, is contrasted with the commotion of the elements without: *Nachtgefühl*, 7-8 (VI, 227).

(b) Outdoors the storm is hushed, while from within the house come ominous, deafening sounds: *Der alten Götter Abendmahl*, 13-6 (VII, 132). Cf. *Gott*, 1-8; 9-16 (VII, 77).

(c) With the turmoil of the warring elements, the deep silence of the earth's interior is drawn in contrast: *Horn und Flöte*, 1-9 (VI, 261).

(d) The roar of battle is compared with the grim silence of the field before or after the fray: *Schlachtlied*, 17-24 (VII, 136).

(e) The noisy prattle of a group of persons is contrasted with the gloom of one silent figure: *Der Ring*, 9-10 (VI, 390); *Die Polen sollen leben*, 10-3 (VI, 170).

(f) Loud shouting and singing gradually subside into

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<sup>3</sup> *Waldbilder* 121-4 (VI, 221); *Der Ring* 14-5 (VII, 59); *Die Sicilianische Seiltänzerin* 7-8 (VI, 337), etc. Cf. here what Huneker says of gesture as the "arrest of the flux, rendering visible the phenomena of life, for it moderates its velocity": *Iconoclasts*, New York, 1905, pp. 9-10.

ominous silence: Noch ist Polen nicht verloren, 131-3 (VII, 216).

(g) The all-pervading stillness is suddenly broken by loud, penetrating sounds: Bubensonntag, 29-33 (VI, 198); Waldbilder, 1-21 (VI, 221).

A variation of this method of contrast is secured through the device of an all-encircling hush touched by sounds that seem rather to accent the silence. The passage from *Sommerbild* quoted above is a case in point. The general stillness must be perfect indeed if the flutter of the butterfly's wings becomes by contrast conspicuously audible. We have repeatedly in Hebbel's songs the introduction of those stray and solitary sounds that are so obscure as at times to leave unimpressed the inattentive ear. The drowsy hum of the beetle, we know, strikes us in certain moods like the muffled sonority of the sunlight. The call of an invisible bird, uttered at long intervals, often floats into the silence like faint notes from another world. Yet, when the mind is alert, these and similar sounds do not so much merge with the silence as they accentuate its intensity.<sup>4</sup> We comprehend more fully the majestic silence of an autumn day when we are unduly startled by the rustling fall of the ripened fruit: "Ringsum Stille, durch das Summen eines Käfers kaum gestört": Waldbilder, 133-4 (VI, 221); "Am Morgen war's hier still und todt, kaum dass die Wachtel schlug": Schlachtlied, 21-2 (VII, 136); "Dies ist ein Herbstag

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<sup>4</sup> Herbert Spencer illustrates from Tennyson's "Mariana" how solitude and stillness may be enhanced by sound:

"All day within the dreamy house,  
The doors upon their hinges creaked;  
The blue fly sung in the pane; the mouse  
Behind the mouldering wainscot shriek'd,  
Or from the crevice peered about."

See Spencer's *Philosophy of Style*, p. 34.

... die Luft ist still, als athmete man kaum, und dennoch fallen raschelnd, fern und nah', die schönsten Früchte ab von jedem Baum": Herbstbild, 1-4 (VI, 232).

What has been said of sound as a psychic reagent and as *Stimmungsmittel* applies with equal force to silence. A deathlike stillness, like an overpowering sound, stimulates the imagination and awakens moods conducive to reflection. Silence is the condition best adapted to certain phases of the soul life; it is a prerequisite for the full and free exercise of certain spiritual functions.

In a number of beautiful thoughts Hebbel bears testimony to this conception of silence. "Lieblich und stumm geboren" is the epithet that he applies to some profound thought continually haunting yet eluding him.<sup>5</sup> Life is not noisy activity alone; he who is altogether submerged in the feverish press of existence has not reached the heights. Rather are the moments of spiritual aloofness, of reflective solitude the summits of human experience: "Nur am Morgen, wenn wir aufstehen, und am Abend, wenn wir zur Ruhe gehen, schauen wir in den Himmel hinein, nicht am lauten, geräuschvollen Tage."<sup>6</sup>

Thus a divine quality attaches to silence. A holy tranquillity envelops the Godhead, like the serenity of death.<sup>7</sup> A God that speaks seemed to the young Hebbel unthinkable.<sup>8</sup> Divine blessing itself descends inaudibly. Silence is thus a heavenly gift, a divine quality, in which the

<sup>5</sup> Wenn Du nicht reden willst 4 (VII, 236).

<sup>6</sup> Tgb. I, 601. Cf. An Hedwig 33-6 (VI, 208). Also "Leben heisst, tief einsam sein," etc.: An die Jünglinge 21 (VI, 236).

<sup>7</sup> Der Friedens-Engel 1 (VII, 240); An die Jünglinge 14 (VI, 236); Die Weihe der Nacht 1-4 (VI, 285); Kinderloos 15 (VII, 162).

<sup>8</sup> Tgb. I, 66: "Ich kann mir keinen Gott denken, der spricht."



most sublime human emotions and experiences may find expression. The angels that attend the lovers in their silent rapture are unheard as well as unseen.<sup>9</sup> The spiritual thrills of hope, of gratitude and of contentment are attended by silence.<sup>10</sup> Those elements in nature and in art that seem almost divine are often communicated through the medium of silence. Ideal physical loveliness operates with unobtrusive gentleness.<sup>11</sup> Beauty is a lovely creature whose emotions are accompanied by silence.<sup>12</sup> The secret of her power resides in repose, her presence inspires the rapt beholder with holy awe and with still, sweet longings. Only as beauty is silently revealed to the ardent gazer is the conflict of his emotions modulated into peace.<sup>13</sup>

#### NATURE

Referred to nature and the physical world, silence is endowed with an impressiveness felt by all save the insensate. The degree of this impressiveness varies with the individual mood and temperament, and with the conditions of time and place. Silence would be certain to enter vitally into the experience of a poet who is strong precisely in those faculties that are both stimulated by and require silence for their perfect exercise. And so Hebbel, to whom silence in nature appealed with powerful suggestiveness, naturally resorted to this medium of suggestion in his imaginative pictures.

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<sup>9</sup> *Liebeszauber* 110-2 (VI, 156).

<sup>10</sup> *Opfer des Frühlings* 67 (VI, 217); *Stille! Stille!* 1-4 (VII, 154). Cf. *Der Mensch und die Güter des Lebens* 7-8 (VI, 445); *Die tragische Kunst* 18 (VI, 379).

<sup>11</sup> "Da drängte all' die Lieblichkeit sich lind, wie nie noch an mein Herz": *An Hedwig* 2-3 (VI, 208). Cf. also, *Die junge Mutter* 4 (VI, 179).

<sup>12</sup> *Eine Pflicht, entire* (VI, 235).

<sup>13</sup> *Das Geheimniss der Schönheit* 1-4; 29-32 (VI, 404).

To represent impressively in poetry nature's suggestive silence requires no ordinary artistic gift, for a "vast scene in unbroken stillness is suited to painter rather than poet."<sup>14</sup> Hebbel's handling of various phases of nature, caught in a moment of repose belongs, then, to his significant artistic achievements. He brings vividly before us, for instance, the ominous hush before the storm;<sup>15</sup> the tranquil calm of evening and the mystic grandeur of the night, filled with the breath of an unseen, unheard presence;<sup>16</sup> the cold, dead stillness of winter;<sup>17</sup> the oppressive silence of a hot summer day, so still and heavy that the sunbeams seem to purr audibly by contrast;<sup>18</sup> the silence of expectancy that binds all Nature at dawn;<sup>19</sup> the appalling hush that lies like some pestilential atmosphere upon the dreary heath.<sup>20</sup>

Even in some of the more minute details of nature, silence is deftly introduced. The allusion to the tree quietly shading the sleeper brings up a scene of undisturbed stillness.<sup>21</sup> The blossoms invariably appear animate with heartaches and passions; but noiseless as their breathing is the ebb and flow of their emotions. Intimate and tender are Hebbel's relations with the flowers—especially with lily and rose, mute alike in contentment and in longing.<sup>22</sup> In scenes of animal life, silence is uncommon. *Vogelleben* pictures in a simple, appealing way

<sup>14</sup> Bain, *English Composition and Rhetoric*, p. 260.

<sup>15</sup> *Liebeszauber* (VI, 156); *Bei einem Gewitter* (VII, 124).

<sup>16</sup> *Gott* 9-12 (VII, 77); *Morgen und Abend* 21 (VI, 264); *Die Weihe der Nacht* 1-4 (VI, 285).

<sup>17</sup> *Winterlandschaft* (VII, 165).

<sup>18</sup> *Sommerbild* (VI, 230).

<sup>19</sup> (Emil Rousseau) *Still und heimlich* 1-4 (VII, 163).

<sup>20</sup> *Haideknabe* 25-8 (VI, 166).

<sup>21</sup> *Liebesgeheimniss* 9-12 (VII, 145).

<sup>22</sup> *Das Geheimniss der Schönheit* 7-8 (VI, 404); *Rosenleben* 1-4 (VI, 126); *Meiner Tochter Christine*, etc., 16 (VI, 423); *Ein frühes Liebesleben* 153-4 (VI, 199); *Proteus* 25-6 (VI, 253).

one forlorn little bird perched upon a bare tree, chilled into stupor by the bleak wind, and silently awaiting death.<sup>23</sup> The birds whose songs are hushed in *Opfer des Frühlings* form part of the comprehensive silence introduced as a prominent feature of landscape.<sup>24</sup>

This selection of stillness to emphasize the dominant character of landscape occurs repeatedly in the lyrics. The image of autumnal stillness broken only by sounds of falling fruit makes the poem *Herbstbild* a good instance in point.<sup>25</sup> Occasionally, as in *Winterlandschaft*, the poet secures the impression of total stillness without resorting to specific allusion.<sup>26</sup> The effect may be suggested by a single epithet applied to valley, wood or earth. One allusion to silence in the first stanza of *Bei einem Gewitter*, reinforced by a magnificent metaphor, is sufficient to suggest the heavy air and the premonitory hush that herald approaching storm:<sup>27</sup> "Erst trübe Stille, ein Bedenken der überflutenden Natur." More effectual as well as more typical of Hebbel's manner is the suggestion of pervading silence through a weaving together of appropriate sensations, through synthesis of images from various spheres of impression; as when serene sky, eyes of pensive blue, mute flowers, soft-flowing stream and birds whose song is hushed, all coalesce with the waning of the soul into one absorbing sense of vernal quiet:

"Sah ich je ein Blau, wie droben  
Klar und voll den Himmel schmückt?  
Nicht in Augen, sanft gehoben,  
Nicht in Veilchen, still gebückt!

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<sup>23</sup> *Vogelleben* (VII, 120).

<sup>24</sup> (VI, 217.) Cf. also *Haideknabe* 25-9 (VI, 166).

<sup>25</sup> (VI, 232.)

<sup>26</sup> (VII, 165.)

<sup>27</sup> (VII, 124.)

Leiser scheint der Fluss zu wallen  
 Unter seinem Widerschein,  
 Vögel schweigen, und vor Allen  
 Dämmert meine Seele ein."

*Das Opfer des Frühlings*, 1-8 (VI, 217)

Among the most impressive aspects of nature are the "night hours, hours of silence and solitude." A strange fascination envelops the experiences to which the soul is prone at nighttide, whether the dominant emotion be peace, as in the beautiful night scene from Amiel's *Journal*; or terrified awe, as in Vergil's description of the descent of his hero into Hades; or breathless expectancy, as in the beginning of the Rütli-scene in Schiller's *Wilhelm Tell*.<sup>28</sup> Even that which in itself is not uncommon tends to take on an extraordinary aspect when veiled in the silence of night, while the intrinsically impressive becomes awe-inspiring or sublime.

That Hebbel was extraordinarily susceptible to night's strange, silent spell, picture after picture in the diaries shows. He speculates upon the ominous depression, the "Drückend-Furchtbare" that creeps over the soul in solitude and darkness.<sup>29</sup> Elsewhere it is the solace of a tranquil evening that engages him; one of the earliest entries in the diaries records the charm and the spiritual uplift of a still, kindly evening, which seemed to melt the ice of the soul and to mature its richest blossoms.<sup>30</sup> In another passage Hebbel pictures the strange potency of

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<sup>28</sup> Amiel's *Journal*. The *Journal Intime* of Henri Frédéric Amiel. Translated by Mrs. H. Ward, London. Macmillan & Co. Entry under September 7, 1851, *Aix*, p. 14. Vergil's *Æneid*, Bk. VI. Schiller's *Wilhelm Tell*, II, 2.

<sup>29</sup> Tgb. I, 516. In Tgb. I, 983, Hebbel tells of his agitation upon reading in an old and torn Testament at dusk the story of Christ's Passion.

<sup>30</sup> Tgb. I, 3.

ordinary shapes and sounds and lights when these emerge from the background of silent gloom, and he notes the melting images, and the soothing reflections that come with such experience:

“Heute Abend trotz aller Trübseligkeiten doch einmal wieder eine schöne, erhebende Stunde. Ich ging auf den Stintfang. Die stille, schweigende Stunde; die säuselnden Bäume rund umher; die ruhenden Schiffe im Hafen, auf denen hie und da ein Hund bellte und ein Lichtlein brannte; in der Ferne die Lichter an der hannöverschen Gränze, und darüber der ernste Nachthimmel, an dem der Mond, bald von den Wolken bedeckt, bald klar hervortretend, langsam hinwandelte; Alles dies machte auf mich einen unsäglich linden, versöhnenden Eindruck, so dass ich mich auf eine Bank setzte und die Hände unwillkürlich zum Gebet faltete,” Tgb. I, 1702.

Almost imperceptibly do scenes and sentiments of this type pass over into the fabric of Hebbel's songs. Certain passages in the diaries seem to linger on the border of fact and fancy. The bliss of silent morning and evening hours, recorded in the passage quoted above, becomes the substance of a beautiful metaphor in the poem *An Hedwig*.<sup>31</sup> Nocturnal stillness and cool, moist night odors stimulate the poet and heighten a commonplace experience into an *Erlebtes Gedicht* for him.<sup>32</sup> Thus Hebbel's reveries and recollections often have nightfall as their natural setting. Bygone scenes habitually awaken thoughts of twilight,<sup>33</sup> and in the diaries as in

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31 “Am Morgen, wo der Mensch ersteht  
Für seinen schweren Tageslauf,  
Und Abends, wenn er schlafen geht,  
Da schaut er gern zum Himmel auf!”

*An Hedwig*, 33-6 (VI, 208)

32 Tgb. I, 1262.

33 “Denke ich an alte Zeiten, so denk' ich immer zugleich an Abend-Dämmerung; denke ich an einen alten Character, so erscheint er mir unter Flor oder Spinnweb,” Tgb. I, 800.

the songs the charm of certain personalities is embodied in the imagery of the night: "Eine Erscheinung von wunderbarem Liebreiz, dämmernd wie der Sternenhimmel in einer duftigen Nacht!" Tgb. II, 2769.

As might be supposed from the foregoing, Hebbel resorts again and again to silent night as an adjunct appropriate to the situations depicted in the songs. Night and solitude afford the conventional setting for his weird and uncanny "seizures," for scenes of mysterious horror or of solemn pomp.<sup>34</sup> Nothing else shows Hebbel's mastery of poetic suggestion more beautifully than some of the night pictures in his poems. Here unreserved surrender to the ecstasies and the fancies wild and strange inspired by the hush of nightfall becomes a ruling mood. Tribute after tribute is paid to this mood, its charm exhales now and again from some lovely metaphor.<sup>35</sup> By subtle strokes the balmy stillness without and the profound spell that overpowers soul and body are evoked. In this stillness is found an atmosphere suited to those vague states, those twilights of consciousness, "fallings from us of sense and outward things."<sup>36</sup> Heavenly intuitions that, like some divine balsam, heal the wounds of the spirit, come with the tranquillizing hush of nighttide.<sup>37</sup>

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<sup>34</sup> Nachts (VI, 204); Der Ring (VI, 390); Memento vivere 1-4 (VI, 269); Das Venerabile, etc., 1-3 (VI, 286); Die Hochzeit (VII, 128) begins:

"Die Nacht ist stumm, die Nacht ist still,  
Wie, wenn sie Todte wecken will," etc.

<sup>35</sup> Ein Geburtstag auf der Reise 99-104 (VI, 247); Dem Schmerz sein Recht 40-1 (VI, 287).

<sup>36</sup> Ein Spatziergang in Paris 103-8 (VI, 241); An den Tod 3-8 (VI, 266).

<sup>37</sup> Cf. also Die Weihe der Nacht 1-4 (VI, 285); Gott 9-12 (VII, 77); Der Abend (VI, 339); Tgb. I, 1702.



“Dann sinkt des Abends heil’ge Ruh’,  
 Als wär’s auf eine Wunde,  
 Auf sie herab, und schliesst sie zu,  
 Damit sie still gesunde.”

*Morgen und Abend*, 21-4 (VI, 264)

We have intimated that Hebbel's chief concern was with the spiritual aspects of nature. He was profoundly impressed by those mysterious currents of eternal energy that “roll through all things” and are revealed in the life of man and of nature.<sup>38</sup> The hidden source of life itself, its unseen and uncomprehended processes, the soul's unfathomable experiences, its secret thrillings, intuitions, revelations—such themes contained the germs of profound poetic *Erlebnis* for Hebbel. And silence characterizes the manifestation of this cosmic life; inaudibly these universal currents move and operate. In one poem this universal energy is symbolized by the god Proteus, whose spirit abides in no one thing because it permeates all things; whose being assumes no definite, tangible shape because it is manifested in all shapes. To the poet alone is the intuition of this world-spirit accorded:<sup>39</sup>

“In Seelen der Menschen hinein und hinaus!  
 Sie mögten mich fesseln, O neckischer Strauss!  
 Die fromme des Dichters nur ist's, die mich hält,  
 Ihr geb' ich ein volles Empfinden der Welt.”

*Proteus*, 33-6 (VI, 253)

Cf. also *Die Weihe der Nacht*, 5-10 (VI, 285); *Ein Spatziergang in Paris*, 11-2, 19-25 (VI, 241); *An die Jünglinge*, 5-6 (VI, 236); *Morgen und Abend*, 21-4

<sup>38</sup> “Ach über all dies dunkle mystische Treiben in der Natur und im Menschen!” Tgb. I, 565. . . . this, apropos of a poem “Zum letzten Mal” (VII, 147). See also Tgb. I, 344.

<sup>39</sup> Cf. Werner, VII, 291; Tgb. IV, 5841 (ls. 51 ff.).

(VI, 264) ; Emil Rousseau, 12 (VII, 163). When this "stream of eternal energy" embraces independent local eddies, little whirlpools complete by themselves within the greater, the poet may become too objective and literal, he may deal too much with mere externalities ; then the conception, wrested from phenomena essentially spiritual, descends to metaphysical conceit.<sup>40</sup>

In the domain of silence, we are again reminded that Hebbel's genius is essentially dramatic. Under his typical treatment, the experience depicted assumes the form of a dramatic situation in which silence must contribute its part as a predisposing *Moment*. Thus for many the note of silence may have a theatrical quality. Some might attach this stigma to the very feature that is generally so admirably managed in the songs, the introduction of the calm before the storm, in the figurative as well as the literal sense. The over-captious may discern affectation when Hebbel evokes upon the scene that dread stillness that is the overture of the bursting tempest, or when like the Creator he bids the warring elements be still ; or again when his characters suddenly subside into an ominous hush. If then the momentary repose is followed by swift action, by crises of emotion, if the brief lull is broken by a sound, perhaps of mysterious and deadly import, the effect may be partly spoiled for some by the earthly associations awakened.<sup>41</sup> They may find themselves thinking of the sudden suppression of the orchestra when the "strong scene" of the melodrama is reached, or when the trapeze performer is ready for his most daring feat.

But the consideration urged in defense of Hebbel's sounds constitutes an equally valid vindication of his

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<sup>40</sup> For example, *Geschlossener Kreis* (VI, 328).

<sup>41</sup> *Memento vivere* 9-10 (VI, 269).

silences against the charge of theatricism. Moderation, employment of fixed methods within the limits of reason—these may be justly claimed for our poet in his operation with this effectual medium of expression. The charge of mannerism here would be grossly unwarranted. Hebbel is able effectually to suggest mental states, to evoke wonder and awe, and to create dramatic suspense by this simple device. His management of such legitimate means to an honorable end constitutes a noteworthy feature of his artistry.

Just as darkness has charms quite distinct from those of light, and as the shadows cast by cathedral walls are important factors of architectural effect, so silence as a mere physical element lends a peculiar impressiveness to certain elemental phenomena in nature. In a passage that affords a refreshing variation from the traditional harmony of the spheres, Hebbel imagines the heavenly bodies rolling on their courses in perpetual silence.<sup>42</sup> The circumambient ether, impregnated with the inaudible throb of life, pervaded by the deep and holy calm of the Unfathomable One, awakened in Hebbel's soul a reverent awe bordering on adoration.<sup>43</sup>

### THE INANIMATE WORLD

But the quality of silence is not always attractive. The stillness in which some things are buried may operate to arouse repellent associations. The voiceless statue, impotent of communication, seemed to chill Hebbel's soul.<sup>44</sup> He confessed to an incapacity for appreciating the "Innerstes und Eigenthümlichstes" of plastic art.

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<sup>42</sup> Das abgeschiedene Kind an seine Mutter 4-5 (VI, 294).

<sup>43</sup> An den Aether 1-7 (VI, 323).

<sup>44</sup> Würde des Volks 10-2, 16 (VII, 75).

This "Apotheosis of Stone" tortured him. Statues were for him "monstrous problems." Whereas quiet people in real life at times diffused a certain charm, their very silence suggesting some deeper medium of soul-expression, the "hushed creatures" and "slumbering gods" of sculpture awakened within him a killing sense of mortal helplessness and of nature's immensity and inscrutable mystery.<sup>45</sup> Often in gazing upon a dead body he seemed to behold the still, cold statue that life's incessant blows had chiseled into shape.<sup>46</sup>

Upon this dreary aspect of silent things the songs rarely dwell. True, the solitary house in the woods, with its dim light flimmering feebly into the night, or the silent castle in the gloomy fir-forest, seen from a distance by moonlight, have a forbidding aspect that faintly recalls Poe's spectral House of Usher, with its gray walls and its dead, black tarn.<sup>47</sup> Generally, however, sweeter sentiments are stirred by certain dumb objects that are intimately bound up with the common lot of man. *Das Haus am Meer* sings a litany on the dignity and import of life's common acts. A poet imbued with this sense of the marvel imbedded in the mean derives a poetic thrill from the very simples of experience. The high gift of liberating the common from the stigma of the commonplace through the power of poetic vision belonged eminently to Hebbel. So he finds pathos and poetry in the silence of the death-robbed cradle;<sup>48</sup> in the hush of the forlorn old homestead;<sup>49</sup> in the old chapel

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<sup>45</sup> Tgb. I, 876. But contrast Tgb. I, 747.

<sup>46</sup> ". . . die stille, ruhige, abgeschlossene Statue, die das Leben durch unausgesetzte Schläge ausgemeisselt," Tgb. II, 2033.

<sup>47</sup> Ein frühes Liebesleben No. 9, Nachts (VI, 204); Herr und Knecht 10-2 (VI, 388).

<sup>48</sup> Mutterschmerz 1-2 (VII, 127).

<sup>49</sup> Das alte Haus 24; 57 (VI, 266).

empty and still, seen in the fading light of evening;<sup>50</sup> in the funeral tapers burning noiselessly beside the body;<sup>51</sup> in the unchanging stillness of the grave itself—the “silent bed.”<sup>52</sup> Such objects are always a spur to reflection. The cradle, the home, the church-house and the grave, especially when held in a setting of deep solitude, seem endowed with symbolic sacredness. For Hebbel they were summons to fervid sessions of thought, in which the scenes of early life became hallowed and transfigured. (Cf. the epigram *Meine Sängerin*, VI, 377.)

### PERSONAL DESCRIPTION

It is possible to construct from the utterances of many poets an essentially complete microcosm, which is their subjective universe. The relative perfection of this subjective universe, the dignity assigned therein to the great primal facts—to life and death, to character, in general to man and nature—these determine the order of the poet's spiritual greatness. Hebbel assigns to man a cardinal, if highly tragic, place in his poetic scheme of things.<sup>53</sup> Many of his reflective poems make it obvious that for him nature has significance chiefly because it is the theatre of man's tragic activities. An attractive theme for Hebbel is the mysterious tie that unites all beings and that is to be traced to their common mundane sphere of experience. Now it is significant that repeatedly when this theme engages him, Hebbel is moved to it by the appearance of some gentle, silent figure, some lovely stranger perhaps, mute or else conversing in low,

<sup>50</sup> Vater und Sohn 3-4 (VII, 152).

<sup>51</sup> Die heilige Drei 95-6 (VI, 181).

<sup>52</sup> Geburtsnacht-Traum 15-6 (VI, 256).

<sup>53</sup> Cf. Die alten Naturdichter und die neuen (VI, 349): See letter, Berlin, April 23, 1851, quoted VII, 340, ls. 16 ff.

barely audible tones that scarcely impress the essential stillness. A glimpse of such a quiet image and instantly there is evoked the mood of spiritual communion. The silent or low-voiced stranger becomes the soul of the situation; from her the surroundings borrow whatever they possess of spiritual or poetic charm. Singularly nebulous and filmy is the portrayal of such experience when told as though in recollection, with the accessories correspondingly softened and subdued.

An undeniable charm envelops murky creatures of dream, or hushed and silent figures in real life, which manifestly stimulated Hebbel's fancy. In one of the sonnets, a spurned maiden bewails her mortal lot of speech and flesh and blood; had she come to the poet as a mute dream form, he would have embraced her shadowy body with ardor.<sup>54</sup> Natures that are habitually incommunicative or that are bound by some spell, some twilight mood incompatible with speech, fascinated Hebbel's imagination and afforded him opportunities for distinctive and congenial poetic performance. The soul under such conditions, surprised, taken unawares, seemed to him more readily to yield its secrets. There is evidence that Hebbel regarded silence—in some of his moods, at least—as a badge of superior spirituality.<sup>55</sup> Silence appeared to afford the medium best suited to communication between creatures of higher order, the most fitting accompaniment of their exalted emotions. All the labored and impassioned utterances of the poet, and all his prophetic achievement fall short of the divin-

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54 "O, wär' ich, statt mit buntem Staub umkleidet,  
Als stummes Traumbild vor dich hingetreten,  
Du hättest heiss das Dämmernde umschlossen!"

*Die Verschmähte*, 9-11 (VI, 319)

55 *Die Schönheit* 1-4 (VI, 318).



ity revealed in the mute babe nestling on a mother's breast.<sup>56</sup> The faculty of speech—so the young Hebbel protested—points rather to a defect than to an advantage of the human ego; and the lack of this faculty in animals seemed to him wholly inadequate evidence of their inferiority to mortals: he even divines that the despised brute may employ some communicating medium to whose comprehension we mortals have not yet attained.<sup>57</sup> There is much to remind us here of Maeterlinck's atmosphere of spiritual communion. The Belgian poet, too, has deep reverence for the silent soul life of childhood, of plants and animals, of voiceless and lifeless things so-called. With Maeterlinck as well, it is the unspoken word that reveals our deepest self; our inmost thoughts find expression in a higher medium than speech.<sup>58</sup>

And so a number of Hebbel's creatures, particularly his maidens, are of this silent type, placid beings whose soul life is like the gentle respiration of the lily.<sup>59</sup> How still and with what far-away indistinctness do the silent forms of gentle women long dead drift before the poet's dreaming eye, like wisps of light cloud, in the poem *Geburtsnacht-Traum*. Time rests like a slumber upon their brow, death has dimmed the lustre of their eyes, and their wan lips are wreathed in the mere memory of a smile:

" Auch zarter Frauen nahten viel  
In Trachten, fremd und eigen;  
Ein schlummerndes Jahrhundert schien  
Mit jeder aufzusteigen.

<sup>56</sup> An ein schönes Kind 1-4 (VI, 321).

<sup>57</sup> Tgb. I, 68.

<sup>58</sup> James Huneker, *Iconoclasts*, pp. 374 ff.

<sup>59</sup> Cf. Ein frühes Liebesleben, Nos. 1, 2, 3 (VI, 199 ff.); Auf eine Unbekannte (VI, 206); An Hedwig (VI, 208); Stanzen auf ein Sicilianisches Schwesterpaar (VI, 215); Im Garten (VII, 80).

Die sanften Augen waren all'  
So süß auf mich geheftet,  
Doch war der lächelnd holde Mund  
Zur Rede zu entkräftet."

*Geburtsnacht-Traum*, 41-8 (VI, 255)

There is manifest justice in ascribing prominence to silence in characters of the type supposed. These represent either ghostly apparitions or the shadowy creatures of dream, or they are characters of the rare sort that dwell apart in spiritual isolation. But to confine oneself altogether to immaterial and cloistered souls is to cultivate a limited range of human interests. On the other hand, it would be unwarrantable to treat silence as a salient quality of humanity as a whole, considered in the broad compass of its divergent types. For the majority of mortals silence is neither a permanent habit nor a characteristic condition. We may all become temporarily silent from various causes, but in few of us is silence the ruling trait, the quality that stamps our personality. Hence in Hebbel's personal descriptions, where brevity demands selection of salient features, silence is made to overshadow other attributes in relatively few instances.

Nevertheless, these instances awaken curiosity as to their connection with hereditary and environmental factors in the poet's life. Silent reserve is characteristic of the sturdy northern stock from which Hebbel was descended, and he has portrayed this reserve in his *Dithmarsischer Bauer*.<sup>60</sup> Hebbel himself shared the racial trait to a degree. Certain passages in the diaries might convey the impression that Hebbel was at heart a spiritual recluse.<sup>61</sup> The entry for October 24,

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<sup>60</sup> Werner (VI, 160).

<sup>61</sup> Tgb. I, 484; 506; 572.

1835, begins with the laconic remark: "Heute—Nichts zu notieren, viel zu behalten."<sup>62</sup> He expressed the opinion that isolation is foreordained for certain natures and that circumstances frequently seal the lips of those that have most to reveal.<sup>63</sup> Furthermore, the morning and evening of life were saddened for him by removal through death or estrangement of intimate companions. The early death of Emil Rousseau and the break with Kuh late in life each produced a void, a chilling sense of bereavement. Recollections of childhood's privations, memories of a father's severity and a hard employer's brutality, bore down heavily upon Hebbel's spirit throughout a great part of his life.<sup>64</sup> Long after their actual occurrence he dreams of such boyhood trials; in vivid re-experience he rehearses those pitiful scenes when he had to endure cruelty in silence, burying resentment deep in his proud breast.<sup>65</sup> During his student days his benefactress, Frau Dr. Schoppe, gave generously, but she also exacted jealously; and her exactions were of a nature to coerce the fine, eager spirit of the young poet. His natural recourse under such tyrannical overbearance was to spiritual retirement; sickened by the intrigues of Frau Schoppe's circle, his sensitive nature recoiled with ever-increasing aversion from contacts that brought him only mental and moral torture. The estrangements from

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<sup>62</sup> Tgb. I, 108.

<sup>63</sup> "Gerade, wer die beste Zunge hat, muss still schweigen," Tgb. I, 1267.

<sup>64</sup> "In Dithmarschen hat mich Keiner gekannt. Wenn ein Mensch im Sumpf liegt und dem Ertrinken nahe ist, kann ihn Niemand kennen lernen," Tgb. II, 2429. "Etwas, doch nur wenig, bin ich auch in der mir in den Dithmarsischen Schmach-und Pein-Verhältnissen verloren gegangenen Fertigkeit, mich, wenn ich Menschen gegenüber stehe, selbst für einen Menschen zu halten, weiter gekommen," Tgb. I, 552 (last sentence).

<sup>65</sup> Tgb. I, 1265.

those once near to him increased toward the close of life; bitterly does he contrast the unselfish loyalty of his animal pets with the unsubstantial devotion of friends. The temptation is thus strong to surmise temperamental tendencies in his regard for taciturn and undemonstrative types, like demure maidens and gentle, low-voiced women. The query naturally arises, could not the prevalence of silence and solitude as poetic media in Hebbel's songs be the effect of ancestral or individual bent early accentuated by the depressing experiences of youth and young manhood?

But the matter has another side, which may not in fairness be ignored. Those who were in a position to know do not emphasize taciturnity as the keynote of Hebbel's disposition. His loved ones were most impressed by quite other traits. They revert again and again to the well of childlike tenderness and playfulness imbedded deep within his rugged nature. His own confessions are too numerous to permit us ever to forget his choleric temper, the phase of his nature that made intimate intercourse with him at times most trying. Kuh and others have recorded the animation of his manner and the picturesque power of his language when discussing or disputing with his associates. His reticence as a young man may have been due in part to instinctive preference for solitude, but it was probably largely the result of an early environment unfavorable to sociability. A remark of Napoleon's emphasizing the importance upon later life of early social intercourse is copied with concurring comment by Hebbel into his diary. He contrasts with Napoleon's rare opportunities his own early ostracism, his enforced association with menials while in Mohr's employ. To these early associations he attributes his reticence and embarrassment, traits that he fears he will

never overcome.<sup>66</sup> During his sojourn in München, solitary life meant for him spiritual decay.<sup>67</sup> He broods over his isolation, over the lack of opportunity for conversing, which he considers indispensable. Bitterly does he complain of Gravenhorst's remissness in correspondence, of Rendtorf's incapacity for "einen freien Geistes- und Stunden-Erguss."<sup>68</sup> In Hamburg, to be alone with his thoughts and moods was to be exposed to the venom of despair.<sup>69</sup> Joyously does he hail the prospect of the Copenhagen journey because of the opportunity thus afforded of cultivating new associations. Whatever retirement and solitude may have done for his development as a poet, he is convinced that they have hampered his growth as a man.<sup>70</sup> In a letter to Janens,<sup>71</sup> he estimates his Copenhagen sojourn as not unimportant, since it has brought him again into closer touch with his fellowmen, from whom he had lived for a time in bitter estrangement. He speaks here of his growing sociability and friendliness as of a return to sentiments that had early animated him. He does not regret the interval of cold aloofness, however; it was well, he thinks, that he experienced this opposite extreme also. He is convinced that his recovery will prove permanent. For this recovery was no mere transient elation due to improved material conditions; rather had severe self-examination convinced him that henceforth he must concede far more

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<sup>66</sup> Tgb. II, 2442. Cf. also Tgb. II, 2429.

<sup>67</sup> Tgb. I, 1392.

<sup>68</sup> Tgb. I, 1352. He concludes the complaint over his loneliness with the melancholy comment: "Ueberhaupt, was ist denn entsetzlich? Nicht, dass eine Welt zu Trümmer gehen, sondern, dass sie so ganz im Stillen *verwesen* kann!"

<sup>69</sup> Tgb. I, 1701, p. 381, ls. 5 ff.: ". . . da bin ich für den ganzen Tag auf mein Zimmer verwiesen und kann mich recht dick voll Gift saugen."

<sup>70</sup> Tgb. II, 2586.

<sup>71</sup> Tgb. II, 2639.

to the world and far less to himself.<sup>72</sup> Quite compatible sentiments are expressed with relation to his Paris sojourn. He regrets that he had not at the very outset enjoyed the diversion and excitement of the great city proper, instead of living for a time banished to the seclusion of St. Germain en Laye. Despite this temporary retreat he soon came under the spell of Parisian life, and his feelings upon taking leave were most tender.<sup>73</sup> His manifest satisfaction over gradually acquired affability in company would seem to be the expression of relief at the removal of one more hindrance to self-realization.<sup>74</sup> True he appears to recant late in life; in moods of bitter estrangement he says hard things about companionship and fellow communion.<sup>75</sup> And such moods undeniably left him with the conviction that isolation and silent aloofness are after all the most exalted sphere of soul life. Yet with all his acknowledgments to the sublimity of silence and solitude, to their distinction as higher media, he evidently craved friendly society. He chafed under seclusion, and he regarded animated intercourse in conversation or in correspondence, as important for his spiritual development.<sup>76</sup> He even pronounces sympathy with one's fellowmen as fundamental to appreciation of art. Art, then, is one of the many manifestations of the sociable instinct.<sup>77</sup> Hebbel's

<sup>72</sup> Tgb. II, 2639, ls. 28 ff. Cf. Tgb. I, 746.

<sup>73</sup> Cf. again Hebbel's remark: "Ich bedarf der grossen Stadt, ich verzehre Menschen," Kuh, II, 669.

<sup>74</sup> Tgb. I, 552, last sentence.

<sup>75</sup> Tgb. IV, 5411; 5937, ls. 98 ff.; 5948; 6146.

<sup>76</sup> Tgb. I, 1352.

<sup>77</sup> "Alle Theilnahme an der Kunst, beruht auf der Theilnahme an fremden Existenzen," Tgb. I, 1078. "Gerade die Kunst ist es, die das Leben erweitert, die es dem beschränkten Individuum vergönnt, sich in das Fremde und Unerreichbare zu verlieren; dies ist ihre herrlichste Wirkung," Tgb. I, 1524. Cf. also Guyau, *L'art au point de vue sociologique*, Ch. I, especially part III.



genuine patriotism, his approval of strongly organized society and of the state, are constantly brought out in his works.<sup>78</sup> His diaries and letters show that his heart was warmed by the merry companies that gathered to celebrate birthday or holiday in his Vienna home. He would hurry back from library or from promenade to enjoy a discussion with some congenial spirit. And Kuh ascribes his own breach with Hebbel to the latter's unreasonable displeasure at the curtailment of their intercourse.<sup>79</sup>

Thus candid consideration of biographical data leaves a reasonable doubt whether the prominence of silence and solitude in Hebbel's poems may be traced, primarily, to inherited racial factors. In a limited number of poems—typified by the examples above<sup>80</sup>—silence is obviously selected as the dominant trait of the character depicted. Upon the prominence of these obvious cases the contention of atavistic influence must chiefly rest. Another group of passages yields less conclusive evidence, since in them there is room for the inference that the silence noted is referable to the particular mood portrayed. His eastern prince, his Roman girl, his sweet maidens, all may have been creatures of the reserved type.<sup>81</sup> On the other hand, they might have been quite the reverse and yet conceivably have subsided into

<sup>78</sup> H. Rossow, *D. Staatsgedanke bei Fr. Hebbel*, Münch. Allg. Ztg., 114 Jg., Nr. 3, S. 40-1.

<sup>79</sup> Kuh, II, 674-5.

<sup>80</sup> Cf. also "Dein Ahnherr . . . mit seiner schönen, stillen Braut": *Das alte Haus* 8-10 (VI, 266). "Der fremde Jüngling ist still und stumm": *Der Tanz* 18 (VII, 72). "Still, wie du nahest, hast du dich erhoben": *Auf eine Unbekannte* 5 (VI, 206). "Nun hat das reiche Leben, . . . in deinem stillen Weben den Punct, in dem es schliesst": *Sommerreise* 9-12 (VI, 276). "Vom stillen Reizenden": *Im römischen Carneval* 9 (VI, 308).

<sup>81</sup> "Er sieht das Mägdlein lange an, . . . und nickt nur still, . . . nun weis't er stumm den Mohren fort": *Die Odaliske*

silence as the result of environmental conditions. So interpreted, these instances could be adequately accounted for upon other than distinctly racial grounds. For silence like sound is no uncommon outward accompaniment of passion, the world over. Strong feelings may arrest speech and accordingly any poet might resort to breathless astonishment, unspeakable joy, grief too overpowering for words, terrors that stifle utterance. Furthermore, silence readily ingratiates itself with poets of the most varied type, merely upon the ground of "use and wont." As an effectual aid to "atmosphere," to dramatic tension and suspense, silence is an accredited, traditional device. This fact may not be minimized in establishing the right relation of Hebbel's "silence" with his personality and his art. We may get some light upon this relation by comparing Hebbel with certain other writers, particularly with those whose creations transport us into the realm of the weird and the unusual. In the case of E. T. A. Hoffmann the predominance of striking sounds and colors as emotional adjuncts is incontestable, yet sometimes the spirit of a scene or the dominant mood of one or more persons is effected by the introduction of silence. In *Elixiere des Teufels*, Medardus depicts the cloistral quiet in which he spent his boyhood; not even the buzz of a fly or the chirp of a cricket disturbed the hush, which the sound of chanting monks only deepened by affording momentary contrast. A little later, Medardus enumerates the mournful hymn of pilgrims, the sobs of devout penitents, the unseemly singing and laughter of worldly revellers, all of whom the festival of St. Bernard has gathered at the monas-

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29-30; 37 (VI, 187). ". . . wenn sie still an mir vorüber-schwebt," etc.: Ein frühes Liebesleben 13 (VI, 199). "Wie eine Blume bist du still erglommen": An eine Römerin 6 (VI, 308).

tery. Suddenly, at the stroke of the monastery bell, all loud demonstration subsides into a prayerful hush, the ensuing silence is hardly impressed by the low, mumbled prayers of the worshippers. Indeed, before the elixir begins its work, Medardus is represented as naturally *verschlossen*. As a boy in church, he is wafted into silent transports by the magnificence of the music and the ritual. The first assertion of his sensual nature is attended by silence; at the sight of the maiden's uncovered bosom, he is choked by the upgush of his passion, all power of speech is momentarily palsied.

If in Hoffmann the employment of silence is on the whole infrequent, it is more strikingly effectual in weird scenes and moods depicted by Edgar Allan Poe. The silent House of Usher, its "vacant and eye-like windows" imaged in the "black and lurid tarn," the lady Madeline passing like a ghost through "a remote portion of the apartment," her gruesome fate, all these effects seem like horrible fancies of a diseased mind on a "dull, dark and soundless day in autumn" such as that with which the story begins. Like Hebbel, Poe frequently has recourse to sounds. In the very story alluded to, a *Steigerung* of the terror is effected through the introduction of startling and uncanny noises. Yet the silences seem more characteristic of Poe's technic. He tends to revert to silence at impressional stages of his narrative—at the beginning perhaps, for initial effect, or at the end, as if he would leave a dead hush with the reader as the last, the abiding impression. And so after the noise of falling walls and the sound of "thousand waters," the black tarn closes "suddenly and silently over the fragments of the House of Usher."

Hebbel seems to occupy a position nearer to Poe than to Hoffmann with respect to the employment of silence.

On the other hand, Hebbel made use of the tones of nature and of the human voice with much the same effect as Hoffmann—though under much severer repression. Indeed, Hoffmann—with whose works Hebbel early became acquainted<sup>82</sup>—may not have been without direct influence here. Thus Hebbel by reason of his pronounced fondness for both media has points of contact with two authors whose art is rather divergent with respect to these particular features. And here the temptation is irresistible to connect Hebbel's technic with prominent temperamental characteristics. Taken as a whole, Hebbel's diaries would appear to reveal a double nature; a twofold impulse controlled his life and his art. On the one hand the impulse to ponder the problem of self and non-self—which was perhaps only a kind of metaphysical emotionalism, a specific form of the general human tendency to grasp the spiritual essence of things; and this tendency was favored by the habit—inherited, it may be, or the effect of circumstances—of living apart at intervals in spiritual retreat, and of regarding such silent retreat as an essential element of the rhythm and music of universal life. On the other hand the diaries reveal in Hebbel an impulse—intermittent in occurrence yet irrepressible in power—to confide to others the soul's passionate secrets, an elemental yearning for intellectual companionship, for quickening personal contacts, contacts in which Hebbel's fellowmen were usually consumed, in which they generally served to nourish the tissue of his own unyielding personality. To this demoniacal side of Hebbel's being Kuh's biography gives adequate testimony.<sup>83</sup> And so it is his retreating nature that

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<sup>82</sup> Tgb. II, 2425; 2428.

<sup>83</sup> Kuh describes Hebbel as a kind of "Übermensch": "Er zählte zu jenen starken von dem Drange sich auszuleben erfüllten Menschen," etc.: Kuh, II, 669.

must be conquered before he can write the congratulatory letter to the grand-duke of Sachsen-Weimar.<sup>84</sup> And it is his outpouring, assertive nature that makes reserved silence impossible wherever his heart is fervidly enlisted.<sup>85</sup> And the ebb and the flow are both recorded, the nature that recoils merges with the nature that clamors for fellowship in the seeming paradox: "Ich kann den Umgang aller Menschen entbehren, aber ich kann mich gegen keinen Einzigen, mit dem ich umgehe, verschliessen."<sup>86</sup>

Such a double nature could not well produce creatures of one or the other tendency exclusively. And so the poems portray, as we should naturally expect, people of both tendencies—the demonstrative and the reserved. Obviously these qualities are not mutually exclusive, as Hebbel's own character attests—assuming our analysis to be valid. To a certain degree such a double tendency is quite usual among men, though the two extremes are not always equally pronounced. The predominance of the one or the other tendency becomes then a matter of mood. If our reasoning is correct, we should surmise that the silent reserve of Hebbel's imagined persons would occur for the most part as a physical concomitant of a passing mental state, and less often as an index of a fixed temperament.

This surmise is borne out by an examination of the pertinent instances. Incontestably, the silent persons in the lyrics as in real life are generally they over whom some mood has acquired temporary mastery. If we cannot dogmatically posit the operation of racial or per-

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<sup>84</sup> Tgb. IV, 5923, where Hebbel defends his instinctive reserve.

<sup>85</sup> Tgb. II, 2369.

<sup>86</sup> Tgb. II, 2364.

sonal factors as primal causes here, at least we know that Hebbel was himself especially given to those moods that come with seclusion and silence. Upon the basis of rich personal experience we can understand the uncommon frequency of this effect in his lyrics and the uncommon success with which it is employed. A certain realism characterizes Hebbel's handling of this as of other sensuous media. As in life, so in the poems, this phenomenon is apt to occur as concomitant of emotional crises, heights of feeling, and therefore it is frequently but momentary and may be followed by vigorous vocal demonstrations. The apoplectic silence of such emotional crises, like the speechlessness attending more subdued and gentle moods, tends to arrest action and fix attention upon the momentary attitude.

Varied and intricate are the forms of mental life into which silence enters as a characteristic factor. Many of these are to be found in the songs, both the hereditary types of emotion and the more complicated individual impulses with all their elaborate refinements. *Die junge Mutter* well exhibits the variety of states, both mental and physical, that silence may very expressively be made to accompany. The young mother lost in silent adoration; the blissful contentment of the babe; then the inaudible drooping of the frail human blossom, and the mother's mute agony—all this is genuinely impressive:

“ Sie hat ein Kind geboren,  
Zu höchster Lust in tiefstem Leid,  
Und ist nun ganz verloren  
In seine stumme Lieblichkeit.

Es blüht zwei kurze Tage,  
So dass sie's eben küssen mag,  
Und ohne Laut und Klage  
Neigt es sein Haupt am dritten Tag.



Und wie es still erblasste,  
 So trägt sie still den heil'gen Schmerz,  
 Und eh' sie's ganz noch fasste,  
 Dass es dahin ist, bricht ihr Herz."

*Die junge Mutter*, 1-12 (VI, 179)

The poem *Auf eine Verlassene* (VII, 160) further illustrates the effectual portrayal of mental states through the medium of concomitant silences. By this most simple token there is vividly communicated to us a variety of moods felt by a variety of beings: cold disdain, penitent shame, human sympathy, the heavenly innocence of childhood, the still, serene compassion of the Almighty:

"Und wenn Dich Einer schmähen will,  
 So zeig' ihm stumm Dein schönes Kind,  
 Das macht die Seele weit und still,  
 Das schmeichelt allen Sinnen lind.

Und wenn er in dies Auge blickt,  
 So neigt er sich in heil'gem Graus,  
 Und wähnt, im Innersten durchzückt,  
 Gott selber schaue stumm heraus."

*Auf eine Verlassene*, 1-4; 9-12 (VII, 160)

As an adjunct of soul portraiture then, as a medium of representing moods and states of mind, silence plays no mean part in Hebbel's descriptions. A few passages are here submitted to exhibit more in detail Hebbel's manner of utilizing silence as a concrete symbol of the soul states of his creatures. Obviously in lyrics that describe visions, the terms of silence are simply part of the dream device, and thus may be disregarded.<sup>87</sup> The other instances may be roughly grouped according to the

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<sup>87</sup> *Geburtsnacht-Traum* 5, 47-8 (VI, 255); *Wiedersehen* 29-31 (VII, 134); *Traum* 18, 27, 81, 95 (VII, 166); *Die Verschmähte* 10 (VI, 319); *Stillstes Leben* 18 (VII, 140).

moods that have mastered for the time being the persons described. The examples in each group naturally exhibit a variety of forms and phases of the emotional states in question.

### Tender Emotions<sup>88</sup>

(a) *Religious Adoration*. Roughly speaking we may say that in Hebbel's lyrics a very large share of the mental states into the portrayal of which silence enters as an element are expressions of one phase or another of the tender emotions. In the broad sense these emotions may be regarded as including the religious passion, the sentiment of divine worship. From the instinctive love of offspring for parent may be supposed ultimately to have developed the more spiritual sentiment of tender devotion on the part of the creature toward his divine Creator. And Hebbel manifestly regarded silence as a fitting attribute of the religious mood, as a feature of conduct proper to persons engaged in devotional acts.<sup>89</sup> The mood is represented under a variety of attendant circumstances: the faithful congregation about to receive the Eucharist; the worshipper bringing offerings to the altar; the maiden imploring through silent contrition Divine forgiveness for disgrace and sin; the emotional and imaginative

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<sup>88</sup> In the classification that follows many suggestions and much guidance have been derived from Bain's *Emotions and the Will*, pp. 124-299.

<sup>89</sup> Abendmahl des Herrn 5 (VII, 122); Adams Opfer 5 (VI, 238); Versöhnung 21-2 (VI, 272); Bubensonntag 41-2 (VI, 198); Die heilige Drei 89-90 (VI, 181); Das alte Haus 27-8 (VI, 266); Der Priester 19 (VII, 149); Laura 25 (VII, 19); Elegie 7 (VII, 22); Das Venerabile in der Nacht 32 (VI, 286); Der Mensch und die Geschichte 12 (VI, 320). Cf. also ". . . Augen, sanft gehoben": Opfer des Frühlings 3 (VI, 217). But cf. An die Jünglinge 27-8 (VI, 236), where youth is urged not to bow in humble silence before God, but to honor Him through proud, erect bearing.

youth awed by the mysteries of religion; the penitent soul awaiting death in devout resignation and composure. We see the priest silently blessing his flock; or a maiden kneeling in voiceless prayer; or again a mother moving noiselessly about lest she disturb the sacred devotions of her daughters. The power of speech forsakes mortals overpowered with the feeling of veneration in the presence of divine works.

(b) *Love*. The ever-shifting moods that attend the master-passion, the aches and joys that spring from sexual love, that reveal its quality and mark its ebb and flow—these are frequently recorded with telling effect in the lyrics through the simple medium of silence. There is one instance of the unearthly and mystic love that deifies the object of affection and converts stormy passion into silent adoration. The sweet modest innocence of the adored one affords perfectly adequate motivation for a love that borders on religion:

“ O süßes, süßes Jungfraubild!  
In Engelfrieden hingegossen!  
Noch Kind, und doch so göttlich abgeschlossen!  
Demüthig, sicher, stolz und mild!

O Jungfraubild, dich mögt' ich nicht—  
Es wär' mir, wie ein Raub—umfängen,  
Ich mögte vor dir niederknie'n und hangen  
An deinem Himmelsangesicht.

Dann läg' ich stumm in heil'ger Scheu,  
Du aber würdest fromm erglühen,  
Und still und kindlich bei mir niederknieen  
Und sinnend, wo die Heil'ge sei.”

*Ein frühes Liebesleben*, 1-12 (VI, 199)

Schön Hedwig's simple confession of innocent and unselfish love for her Prince is preceded by a momen-

tary silent struggle.<sup>90</sup> The love-lorn maiden in *Liebeszauber* yearns for her absent lover in silence, only to be lost in an ecstasy too deep for words when her longings have been gratified by "rapturous union."<sup>91</sup> The passion here depicted is that still fusion of soul with soul that would be startled by formal confession, mute naïve love that without the conventional proposal and plighting of troth instinctively presupposes a responsive affection on the part of the mate as something primordial, prenatally ordained—"einen stillen Bund" (line 56).

A few other of the characteristic phases and situations in the drama of love are represented through the aid of silence: the intoxication of first love;<sup>92</sup> the clash of passion and pride in the soul of a maiden, half enticed and half repulsed by the presumption of the wooer;<sup>93</sup> the passion, deep yet undemonstrative, smoldering beneath the reserve of chaste maidenhood.<sup>94</sup>

The passages from *Die junge Mutter* and *Auf eine Verlassene* quoted above are good specimens of Hebbel's power of portraying parental affection through silence. With similar sympathy are the appealing helplessness and dependence of babyhood revealed through the same medium. The dreamy contentment of the babe resting blissfully secure in his mother's arms inspired the poet to these singularly tender lines:

"Du blickst, um deiner Mutter Hals dich schmiegend,  
 Mich hold und lächelnd an, ein sel'ger Stummer;  
 Die Wonne schliesst den Mund, ihn lös't der Kummer,  
 Du brauchst die Sprache nicht, in Lust dich wiegend."

*An ein schönes Kind*, 1-4 (VI, 321)

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<sup>90</sup> Schön Hedwig 41 (VI, 172).

<sup>91</sup> Liebeszauber 25-9 (VI, 156).

<sup>92</sup> Ein frühes Liebesleben 101-2; 155-6 (VI, 199).

<sup>93</sup> Lustig tritt ein schöner Knabe 11 (VI, 437).

<sup>94</sup> Das griechische Mädchen 22 (VII, 137).

Childhood's trials and triumphs abound in poetic stirrings for Hebbel. Thus he muses upon the theme of the little culprit secretly revelling in his first bold escapade,<sup>95</sup> upon the child greeting with mute delight its own image shimmering luringly from the bottom of the well.<sup>96</sup>

(c) *Sorrow*. Tender emotions lie at the basis of sorrow in its many forms. Affection, so exhilarating when all is well, induces most depressing mental states when the object of tender regard is temporarily absent or permanently removed. In the lyrics the bitterness of bereavement is constantly encountered.<sup>97</sup> The forms vary with the stages of the regret from overpowering grief to more subdued recollection of the dead. Reference is made also to a variety of experiences associated with death: there is the noiseless coming of the Reaper himself;<sup>98</sup> the silent passing of life, now peaceful,<sup>99</sup> now attended with mute suffering;<sup>100</sup> the last hushed ministrations to the dead;<sup>101</sup> the inaudible return of the departed spirits to communicate with those who have survived on earth.<sup>102</sup>

With these may be associated the silence into which we are plunged by the estrangements, the breaks of one

<sup>95</sup> Das erste Zechgelag 18 (VI, 155).

<sup>96</sup> Das Kind am Brunnen 20 (VI, 180).

<sup>97</sup> Memento vivere 4 (VI, 269); Nächtlicher Gruss 17-21 (VI, 227); Alte Widmung, etc., 9-10 (VI, 274); Der Tod kennt den Weg 9-12 (VI, 394); Er und ich 19 (VII, 24); Der Knabe 27-8 (VII, 116); Die junge Mutter 10 (VI, 179); Auf ein altes Mädchen 31-2 (VI, 207); Ein Spatziergang in Paris 112-3 (VI, 241).

<sup>98</sup> An einen Verkannten 22-3 (VII, 40).

<sup>99</sup> Die junge Mutter 7-9 (VI, 179); Sonett, entire (VII, 174); Grossmutter 47-8 (VI, 240).

<sup>100</sup> Der Maler 7-8 (VI, 175); Opfer des Frühlings 89 (VI, 217).

<sup>101</sup> Letzter Wunsch 9 (VI, 366).

<sup>102</sup> Ein frühes Liebesleben 91-2 (VI, 199).

form or another in our happy relations with those we love.<sup>103</sup>

Sociability is a rich fountain of human experience. Our natural love of companionship, of the accompaniments of favor and attachment on the part of our fellows affords us fundamental pleasures. The withdrawal of the sources of these pleasures is attended with depression of spirits akin to personal bereavement. The lyrics occasionally employ silence to reveal the depressive moods that spring from such deprivation of the sociable pleasures. Hebbel was intimately acquainted with the silence that betokens the world's estrangement, its proud aloofness, its stupid or supercilious unfriendliness.<sup>104</sup> He knew too well the killing effects of society's cold disdain. That disdain he met with a noble stoicism, an equally proud reserve that derived strength from the consciousness of a high mission and from self-appreciation at once humble and exalted:

“Geht stumm an dir vorbei die Welt,  
So fühle stolz und andachtsvoll:  
Ich bin ein Kelch, für Gott bestellt,  
Der ihn allein erquicken soll!”

*Dem Schmerz sein Recht*, 138-41 (VI, 287)

The stern duties of life are often provocative of serious, even of sombre states of mind. The wrecking of cherished hopes has a sting very like sorrow occasioned by the removal of loved ones. Hebbel makes us share in his own grim suffering as he struggled silently to overcome

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<sup>103</sup> *Drei Schwestern* 17-8 (VI, 405); *Ein nächtliches Echo* 32 (VI, 150); *Das Bettelmädchen* 6 (VI, 181); *Dem Schmerz sein Recht* 102 (VI, 287); *Die Spanierin* 47-8 (VI, 176).

<sup>104</sup> *An den Künstler* 4 (VI, 314).



the obstacles that beset him.<sup>105</sup> He makes us suffer with one whom the shattering of patriotic ideals has plunged into grief,<sup>106</sup> with another who has sunk beneath the weight of unkind fortune.<sup>107</sup> Terrible in the bottomless depth of despondency and the inexpressible bitterness of resentment is the following:

“Gott weiss, wie tief der Meeresgrund,  
Gott weiss, wie tief die Wunde ist!  
Auf ewig schliess’ ich drum den Mund,  
Ich werde dadurch nicht gesund,  
Dass, die sie schlug, sie auch ermisst.  
Doch sie, die Welt, die das verbrach,  
Sie schändet meinen stummen Schmerz,” etc.

*Dem Schmerz sein Recht*, 96-102 (VI, 287)

(d) *Miscellaneous*. There are numerous other moods portrayed in the lyrics, which silence is most fitly made to accompany, dreamy moods of retrospect, of sad or joyous revery. In *Drei Schwestern*, 17-8 (VI, 405), there is a beautiful allusion to the young woman whose beauty has passed the meridian, and who resigns herself with a silent shudder to the shadows of time that begin to dim her brow:

“Still empfindet sie die Macht der Zeit  
Im ersten Schauer der Vergänglichkeit.”

All the alluring mysteries of the future dawn upon the budding soul of the maiden gazing enraptured at her image in the mirror.<sup>108</sup> The expectancies and delicious apprehensions of ripening maidenhood, the coy yielding to the premonitions that come with chaste and silent

<sup>105</sup> Ein Geburtstag auf der Reise 54, 61 (VI, 247). Cf. also *Mein Pään* 9-10 (VI, 316).

<sup>106</sup> Die Polen sollen leben 12-4; 23 (VI, 170).

<sup>107</sup> Eine moderne Ballade 40 (VII, 188).

<sup>108</sup> Das Mädchen im Kampf mit sich selbst 17-20 (VI, 232).

merging into full bloom—these frequently engaged Hebbel's muse. This is all a part of his passionate interest in the mystery of change, in the myriad manifestations of that strange life-principle that throbs alike through suns and motes:

“Erst keusches Leben, wurzelhaft gebunden,  
Dann scheuer Vortraum von sich selbst, der leise  
Hinüber führt zur wirklichen Entfaltung.”

*Juno Ludovisi*, 9-11 (VI, 325)

Furthermore, mention is repeatedly made of a mood fascinating in its strangeness, an apathetic mental state in which the soul seems atrophied, momentarily stripped of the faculty of reaction upon sensations pleasant and unpleasant. Hebbel must often have experienced this condition; he speculates upon it in the diaries, and utilizes it in the songs:

“Es giebt Momente, die nur den *Samen* der Freude in's Herz streuen, die der Gegenwart Nichts bringen, als einen leisen Schmerz, und die im eigentlichsten Verstande erst unter dem Brennglase der Erinnerung in ihrer Bedeutung, ihrem Reichthum, aufgehen. Mancher dieser Momente mag mit einer Stunde, die uns erst jenseits des Grabes erwartet, correspondiren,” Tgb. I, 1084.

“Das Leben hat geheimnissvolle Stunden,  
D'rin thut, selbst herrschend, die Natur sich kund;  
Da bluten wir und fühlen keine Wunden,  
Da freu'n wir uns und freu'n uns ohne Grund.”

*Auf eine Unbekannte*, 17-20 (VI, 206)

“Es war der Morgen vor dem Fest,  
An dem man nur noch Träume tauscht,  
Das Weh, das keinen Stachel lässt,  
Die Freude, welche nicht berauscht.”

*An Hedwig*, 9-12 (VI, 208)<sup>109</sup>

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<sup>109</sup> Cf. also *Höchstes Gebot* 10-2 (VI, 235); *Dem Schmerz sein Recht* 64-5; 68 (VI, 287).

Finally, to complete our classification we may mention a few instances of silence as the concomitant of æsthetic emotion; as when the auditors are hushed with sympathy by the plaintive music of the blind organ-grinder,<sup>110</sup> or charmed into ecstatic silence by the master's art.<sup>111</sup>

So much may suffice to show the prominence of silence and solitude in Hebbel's lyric expression. It is no mere accident that our illustrations are confined so largely to examples of character description. This but reflects the essentially psychological and personal fibre of Hebbel's songs, and suggests the soul types and the modal states that Hebbel seemed peculiarly fitted to portray.

And yet it is not alone the mental or the physical states of persons that we must look for in these passages of silence and solitude. Hebbel does not merely diffuse an oracular stillness over his scenes or envelop the persons that appear in them with an impressive silence, as a painter might let his objects glimmer dimly through a filmy atmospheric haze. Were this all, these traits might well appear to be mannerism, in so far as they would not merely duplicate what may be found in a score of poets great and small. Nor does Hebbel employ silence and solitude primarily as important expressional media for his alleged pessimism—as is the case with Leopardi.<sup>112</sup> There is a feature that gives to Hebbel's silence—as to all the concrete media of his lyrics—an individual stamp; a feature old in the problem that it embodies and yet new in the intensity with which that problem is correlated with art; new in its hints of an ultimate, trans-human solution, new in its stern yet on-spurring gospel

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<sup>110</sup> *Der blinde Orgelspieler* 1-2 (VII, 154).

<sup>111</sup> *Der Princess Marie von Wittgenstein* 7-8 (VI, 403). Cf. *Die Spanierin* 13-4 (VI, 176).

<sup>112</sup> M. Levi, *Silence and Solitude in the Poems of Leopardi*; *Modern Language Notes*, June, 1909.

of a tragic *Weltprozess*. This feature is not so much to be found distinct and whole in any one definite poem; rather must we gradually construct it, as here a verse, there a line or an image or a symbol brings a partial revelation of it. In poems seemingly unpretentious, almost commonplace, such as *Das Hermelin* (VI, 264), we may get a glint of one of the problem's many facets.<sup>113</sup> Such insignificant things as the snowflake melting unnoted upon the window-pane, or the petals of the rose fluttering silently to the ground become signs of spiritual import, symbols of that strange, tragic, yet beneficent cosmic economy, through which the ultimate trans-human *Idee* will and must realize itself, despite our little individual heartbreaks.

There is no necessity, then, for defending a minute study of so petty a matter as silence and solitude in Hebbel's poems. The more the depth and power of Hebbel's message and the sterling worth of his art reveal themselves, the more do we become impressed that this message cannot be fully grasped or this art fully felt except through most conscientious attention to our poet's media. If there really is the immediate affinity between the universe and human life and art that Hebbel supposed, then we cannot scrutinize too closely the expressional media of that affinity. The most common word must then assume a consequence to which its ordinary connotation but crudely approximates. Students of Hebbel are coming more and more to emphasize this. Arno Scheunert declares that natural objects, mental states—*Blume, Sonne, Träumen*—have more than their ordinary significance when in the nature-philosophy and ethical creed of a poet these objects are "Symbole eines ganz bestimmten,

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<sup>113</sup> See *Der Schmetterling* (VI, 196).

übersinnlichen Waltens der Natur.”<sup>114</sup> A student of Hebbel’s poetry must discern these higher values that attach to the ordinary psycho-sensory symbols in the poet’s *Ideenkreis*. Our study of Hebbel’s silence and solitude offers in a humble way a contribution to that end.

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<sup>114</sup> Arno Scheunert: Über Hebbel’s aesthetische Weltanschauung und Methoden ihrer Feststellung (Zt. für Aesthetik, 1907, pp. 70-120).

## CHAPTER VI

### THE TACTUAL SENSE

Our investigation of the tactual allusions in Hebbel's lyric poems must not be taken to imply acceptance of the tactual sense as a distinct and autonomous sphere of æsthetic impression. Personally, we are thoroughly convinced that bodily feelings participate to a vital degree in our mental pleasures. Impressions of touch, of temperature, strain, etc., are certainly present in our more fervid responses to reproductions of beauty in nature or in man. But the tactual organism is many-headed, decentralized as compared with the functional monarchism of sight and hearing. One unconsciously shrinks from recognizing the æsthetic equality of bodily feelings with the higher impressions. Yet simple justice must credit the tactual functions with a considerable share in our mental, more specifically our emotional activities. And tactual qualities would seem to be sufficiently vindicated æsthetically, if mental reproductions of them are conceded an honorable place in our total impressions of art work.

Herder's eloquent vindication of the tactual sense rests upon the contention that our appreciation of the forms of things is ultimately the result of touching and handling them, not of seeing them. Much of that which we now *see* is simply an inference or deduction from something that we originally *touched* with the hand. Thus the hand is entitled to a large share of the credit commonly given to the eye. The unaided eye reveals only the color and figure of objects; the impressions of sight are mere outlines, mere colored *planes* in various rela-



tions of symmetry and proportion. Our knowledge and enjoyment of *form*, of mass, of the substance and fibre of things come originally from data furnished by touch.<sup>1</sup>

In this plea for the recognition of the tactual sense, Herder emphasizes the primal service of the hand as a medium of those highly developed formal beauties of which sculpture is the perfect exponent. He urges the novice to approach the works of Phidias or Lysippe, to close his eyes and in sacred darkness to *feel* with his hands, to *behold* the first lessons of beauty, "die ersten Ideen schöner Natur and der Wohlform . . ." Herder does not allude to those less refined tactual qualities that have given rise to no independent representative form of art. He does not explicitly lend his support to the more primitive impressions mediated through bodily contact, to the impressions of texture or consistency, of temperature or atmosphere, of vital organic sensation. And it is chiefly the recognition of the æsthetic propriety of *these* qualities, together with those of taste and smell, that is bitterly opposed by purists.

Those who deny artistic fitness to such tactual qualities would be somewhat embarrassed by an analysis of Hebbel's lyric style. When one observes here the prevalence of reproduced tactile and atmospheric impressions, the undaunted elevation of touch to the rank of a superior æsthetic sense seems justified. Conversely, the view that would relegate the tactual sense to the level of smell and of taste becomes difficult to understand. Hegel's exclusion of touch from the art-sphere, as a sense that requires immediate contact with matter, may have a degree of reason.<sup>2</sup> But when Vischer says in mock

<sup>1</sup> Herder's *Kritische Wälder*, Viertes Wäldchen II, ch. 1, 3, 4, 12. Also his *Plastik*, Erster Abschnitt, 2, 3, etc.

<sup>2</sup> Hegel, *Vorlesungen über Aesthetik*, 2 Auflage, Berlin, 1842, I, S. 50; II, S. 253.

ecstasy: "What joy . . . to touch the back of a bust of Hercules in repose!" his satire fails through misrepresentation.<sup>3</sup> For it is conceivable that the imagination may be stimulated to reproductive fervor quite as effectually by the tactile qualities of marble as by the acoustic properties of words. Indeed, some reputable art criticism has been written to show that an important feature of Florentine painting from Giotto to Michel Angelo consists in a sensuous treatment in which the rendering of tactile values or of movement or of both tends to transcend nature and to enhance the vital feelings.

The tactual sense presents peculiar difficulties to analysis owing to the extensive sense territory to which this name is popularly applied. Our partial retention of the name touch makes it imperative to survey briefly the whole sense province of which touch, strictly speaking, forms only a small section.

If we deduct from the total of sensory experience the impressions delivered by the various special sense organs—those of sight, hearing, taste, smell—there will be left a considerable volume of sensations with no clearly defined common characteristics and no convenient general designation. There has been a tendency to refer these variegated impressions to a hypothetical "Sense of Feeling," a general representative mode of bodily impression, fundamental to sensation as a whole. To support this hypothesis the contention is made that something in the nature of a *Gefühlssinn* is the earliest developed in animal organisms; that this *Gefühlssinn* is the only sense present in lower animal forms and that out of it through differentiation the finely specialized sense

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<sup>3</sup>Fr. Vischer, *Kritische Gänge*, Hft. 6, Stuttgart, 1873, S. 32.

spheres have gradually evolved. Emphasis is laid, further, upon the fact that, as a primary sense, touch continues to be a leading susceptibility, even after the remaining senses are fully fledged; and finally the point is made that there is a peculiarly elemental power in the impressions of contact, of warmth, and in the subtler influences vaguely termed magnetic, electric.

Confessedly the diversified nature of "feeling-sensations" appears to indicate a primeval period of functional absolutism. Unlike sights or sounds or tastes, "feelings" require an equipment of nerves distributed over great portions of the body, both within and without; and whereas impressions received by eye or ear or tongue follow short nerve tracts from receptor to brain center, there is a complicated route for the transmission of "feelings," and there is no single receptor in which they originate. What we have here is not a sharply bounded sense sphere whose impressions have close generic resemblance, but a complex mode of response adapted to multiform and often genetically unrelated stimuli.

Although "feeling-impressions" are as a class referable to no simple receptor, nevertheless the nerves of the skin are preëminently involved in their genesis and reception. There is thus justification for substituting the term "cutaneous sense" (*Hautsinn*) in place of the ambiguous "sense of feeling." It is through dermal or cutaneous impressions that we are made aware of the surface quality of objects in our environment; it is partly through the same impressions that their weight, size and shape are perceived by us. A second group of dermal impressions delivers the temperature qualities of our surroundings, still another reports modifications in our consciousness due to disturbances in certain vital organs.

To this last class belongs our consciousness of the bodily changes great and small that figure so prominently in our impulsive and emotional life.

Thus these dermal or cutaneous sensations have a great variety of sources. They are not restricted to peripheral stimuli, whereas other sensations practically are so restricted. An important group of "feelings" originates internally or entoperipherally, for example suffocation, nausea, accelerated circulation. Impressions of warmth, of pressure, of tension, which are ordinarily reckoned as peripheral, may arise from conditions within the vital organs or the muscles and tendons and thus occur in entoperipheral form. When it is recalled that only the internal or entoperipheral sensations may be aroused purely by mental processes—such as memory, imagination—without any actual stimulating object in the environment, the æsthetic importance of these sensations as expressional media becomes apparent. And so poetic art has honorable use for such impressions, both as features in the external environment and as phases of those bodily changes that attend and often condition our most intense mental states.

Obviously, the sensations associated with the so-called "sense of touch" embrace but a small portion of the sensory experiences here briefly described. Touch is accordingly generally discarded as a generic name for a complete impression mode analogous with sight or smell, and is confined to tactile sensations caused by mechanical impact.

The whole complex of heterogeneous impressions under discussion may conveniently be divided into three main classes:<sup>4</sup> The first class embraces the dermal or

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<sup>4</sup> Cf. Angel, *Psychology*, 4 ed., New York, 1910, pp. 111 ff.

cutaneous sensations proper and includes the elementary sensation qualities of cold, warmth, pain and pressure, together with these same elements in various combinations, notably modifications of pressure, or combinations of pressure and one or more of the other rudimentary sensations, resulting in such (compound) qualities as hardness, softness, wetness, dryness, sharpness, smoothness, roughness. The second class comprises the kinæsthetic or motor sensations of resistance, strain, etc., reported by nerves located in the insertions of tendons, ligaments and muscles, which together with pressure sensations in the hand give us the idea of weight. Finally there is recognized a group of sensory experiences, peculiar to the respiratory and circulatory processes, to the alimentary tract, etc. These are the so-called organic sensations, such as suffocation, nausea, thirst and hunger. Though allied with cutaneous sensations, they are nevertheless in the manner of their manifestation sufficiently distinct to warrant isolation as elementary modes of sensory stimulation.

To adhere closely to the analysis outlined above would carry us too far into the genetic phases of sensory experiences, into their constituent elements and functional characteristics. The kinds of external impressions to which Hebbel responds, the degree of his sensitivity and of his skill in reproduction, as evinced by the number, variety and effectiveness of the linguistic sense symbols found in his songs—these are the points of especial interest. Presumably the normal human sense organs operate everywhere essentially alike, once they are stimulated. The range of objective qualities that stimulate those sense organs, however, differs widely from individual to individual and from mood to mood. As a manifestation of the mind and art of a great poet the

degree of response to such external stimuli becomes, therefore, extremely important and merits careful study.

A classification better adapted to our object proposes two main divisions of cutaneous impression, that of contact and that of temperature.<sup>5</sup> Contact impressions may be supposed of two kinds: those of pressure, yielding qualities of the "heavy—light," "strong—weak" type; further, those of touch, reporting objects as "smooth," "rough," etc. Allied with pressure and touch impressions are the motor or kinæsthetic sensations and the internal organic disturbances. Such a classification is sufficiently minute to include the qualities present in consciousness when we note the "feelings" daily experienced, without attempting to resolve them into their ultimate elements. Although guided by the foregoing classifications in our treatment of the subject, we are induced by reasons of expediency to simplify our arrangement by grouping the tactual properties roughly under three general heads: (1) Temperature; (2) Substance or Consistency; (3) Weight. As the working basis of what ensues, this threefold grouping and the nomenclature involved require brief elucidation.

(1) Temperature. The tactual sense affords a group of sensations arising from the presence or absence of heat in matter. These sensations record qualities designated by such linguistic terms as hot, cold, warm, cool, tepid, lukewarm. Temperature impressions are really recorded by a special receptor organ, whose function has all the appearance of an elaborate sensory apparatus. Yet we commonly associate many temperature qualities with sensations produced in the hand, because it is here that the tactual faculty is most consciously exercised. As

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<sup>5</sup> Cf. Jodl, *Lehrbuch der Psychologie* I, p. 318.



present in the atmosphere, the temperature qualities obviously affect an extended sensitive area; various parts of the nervous organism react upon the external stimuli, thus enabling the detection of heat, cold, dampness, humidity, sultriness, drought. Some of these properties are not referable to temperature exclusively; the substance or consistency of the air as matter enters into their composition. Thirst and suffocation, which may perhaps be included here, are composite in character and difficult to analyze. Yet thirst involves sensations associated with heat, drought; while suffocation is a state arising in part from abnormal atmospheric conditions, though always attended by characteristic vital sensations.

(2) Substance and Consistency. Our perception of the substance and consistency of objects is ultimately acquired through tactual sensations. For the qualities that these tactual sensations record, language has certain definite symbols: e.g. hard—soft; rough—smooth; sharp—dull; wet—dry. As a result of the consentient co-operation of the eye and the hand we are able to detect these qualities through the sense of vision as well as of touch. Yet they are primarily deliverances of tactual, not visual, experience, and when an object *looks* hard or soft or rough or smooth we have an instance of acquired, not of original impression.

(3) Weight. The experiences through which we become conscious of weight are similar to the cutaneous ones. It is to be noted, however, that vision, the well-nigh indispensable helpmate of the other senses, often receives instantaneously the impressions of lightness, heaviness, etc., and thus renders in part unnecessary the pressure and strain sensations through which alone weight is ultimately appreciable.

It is pertinent to ask: What relation is sustained be-

tween these different material properties and the general complex bodily state in which pleasure or pain resides? Almost any of the properties included in the foregoing groups excite sensations that are either pleasurable or painful. Given any of them in normal proportions, the resultant sensation is likely to be pleasant. It is generally the excess of one or more of these properties, either in the outer world or in the bodily organs, that lies at the base of what we call physical pain. In addition to the sensations that the individual properties of matter afford, we must, therefore, recognize a general status of the bodily organism, agreeable or disagreeable according to the adjustment of that organism to the material conditions by which it is surrounded.

We have discussed somewhat at length the nature of the tactual sense because of frequent allusions to this sense in Hebbel's poetry and because of the varieties of form that occur there. So many tactual perceptions are blended with impressions delivered through other media, that an extended discussion seemed necessary in order to make acceptable the viewpoint, the enumeration and the analysis that follow.

The number and the variety of allusions to tactual sensations strengthen the evidence already afforded by the terms of color, of sound, and of silence, that in the poet Hebbel we have a remarkably alert observer possessed of an extraordinarily responsive sensuous organism. There are approximately 320 tactual allusions in the poems; of these 209 come under the head of temperature,<sup>6</sup> 89 under that of substance or consistency and 22

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<sup>6</sup> We have included the allusions to thirst and to suffocation under the head of temperature, although in some instances of thirst the associations appear to be in part those of taste. Cf. for example, *Wüstenbild* (VI, 328).

refer to weight. The following table shows roughly the distribution of the terms in question:

TABLE. 7

I. TEMPERATURE.		II. SUBSTANCE OR CONSISTENCY.		III. WEIGHT.	
	(metaphor)		(metaphor)		(metaphor)
kalt,	45	18	sanft,	30	25
kühl,	39	5	lind,	18	7
heiss,	31	4	mild,	19	14
warm,	21	6	weich,	9	3
Glut (glüh-),	20	20	hart,	4	3
brennen,	17	16	dick,	1	0
frieren,	8	3	sacht,	1	0
ersticken,	6	1	zart,	4	3
schwül,	5	1	scharf,	1	0
feucht,	4	—	rauh,	1	0
dampf,	4	74	nass,	1	—
lau,	4	or	—	55	—
taug,	1	35.4%	89	or	—
eisig, etc.,	2			61.8%	—
feurig,	1				—
dampfen,	1				—
	209				

Very many of the linguistic symbols for tactual sensations may have a metaphorical meaning. It is one of

<sup>7</sup> A complete table of tactual allusions ought to include such passages as plainly suggest tactual sensations yet do not employ any of the formal symbols included in the above groups. (e.g. "Gehst du auf Moos ja doch": Vorwärts 20 (VI, 146). "... stachligt-keusch die Gerste sticht, wenn man sie noch so leise streift": Die Odaliske 7-8 (VI, 187). "Es fällt kein Stein, der ihm nicht Wunden schläge": Das abgeschiedene Kind, etc., 47 (VI, 204). "Da aber ritzt es sich an einem Dorn": Das Hermelin 5 (VI, 204). Our exposition fully evaluates such passages, but owing to their lack of characteristic tactual symbols they could not readily be entered into the table. Passages that portray emotional states through media of organic sensations and yet do not employ any of the more formal symbols of the tactual sense, are not considered. (e.g. "Wie die Brust sich dehne, sie fühlt's zuletzt," etc.; "Wenn auch dies das Herz beschwert"; "was wir sind, das fühl' ich kräftig.") These should properly be considered in connection with the physical concomitants of emotion.

the poetic strains inherent in the genius of language that so many sensuous terms admit of this double application. Thus we speak of soft fabric and soft slumber, the hot sun and hot desire, cold winds and cold disdain. A glance at the table above and the examples cited below will show that Hebbel appreciates to the full the rich resources of his mother tongue in this regard.<sup>8</sup> Outside of *Glut* and *brennen* (which strictly speaking are always figurative when construed as feeling),<sup>9</sup> the highest percentage of metaphorical employment occurs in: *sanft* with 83 per cent; *hart*, 75 per cent; *zart*, 75 per cent; *mild*, 73 per cent; *schwer*, 46 per cent; *kalt*, 40 per cent; *lind*, 38 per cent; *weich*, 33 per cent.

This metaphorical application of tactual terms to spiritual qualities must detain us a moment. Undoubtedly there are distinct bodily experiences at the basis of metaphors such as "heavy-hearted," "hot-tempered." Such phrases do not merely illustrate poetry's predilection for elementary names of physical commonplaces to denote

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<sup>8</sup> "... ein frommer, sanfter Tod": Der Quell 56 (VII, 16). "Ein hartes Schicksal": Die Perle 10 (VII, 53). "Heisser Schmerz": Einfälle 36 (VII, 54). "Frostnachtleben": An Laura 24 (VII, 50). "Und treiben viel frostigen Scherz": Vinum sacrum 14 (VII, 148). "schwere heil'ge Stille": Kinderloos 15 (VII, 162). "Sich kalt beschau'n": Horaz und seine Regel 35 (VII, 200). "Wie von göttlichem Segen schwer": Die Weihe der Nacht 3 (VI, 285). "Wie schlief er so schwer und bang": Der Kranke 2 (VI, 262). "... da ward der Bann gesprengt, der winterschwer uns Alle eingezwängt": Prolog zum 26 Februar, 1862, 3-4 (VI, 418).

<sup>9</sup> "Wohl brennet des Schmerzes lodernde Glut": Erinnerung 9 (VII, 12). "... es glühte in der Brust": Das Abendmahl des Herrn 20 (VII, 122). "brennt ein rastlos Sehnen wund das Herz": Lied 15-6 (VII, 34). "... kühlt ihr nicht, was brennt und glüht in tiefster Seele mein!": Der Schäfer 15-6 (VII, 113). "... in hohem Zorn entbrennend": Räuber und Henker 69 (VII, 181). "die inn're Glut, von Gott uns eingehaucht": Wir Menschen sind gefror'ne Gott-Gedanken 2 (VII, 187).

more complex spiritual states. Analogously, positive sensuous stimulations may lie at the basis of epithets for mental qualities finer and more elusive than sorrow and anger. The German terms *weich*, *lind*, *sanft*, are often so applied to gentle traits of manner or temperament; and indeed such traits, as well as the designation for them, may conceivably awaken nervous responses nearly identical with those that underlie pleasant cutaneous sensations. As quietude is both a physical and a psychical phenomenon, so the qualities of tenderness and fineness of nature, or their opposites, draw somewhat upon material sources of impression. Poetry constantly presents to us refined or coarse-fibred creatures, softness and mildness, or the reverse, in bearing, speech or glance. In the real world, as in the world of fancy, natures are hurt to the quick by one contact, caressed by another; they are ruffled or smoothed, they are mentally allayed as through some healing balm, or they are chafed and bruised, they feel an agreeable emotional tingle or a sharp, unpleasant smart. And the terms that name these mental states quicken in us the consciousness of impressions akin to pleasant or unpleasant dermal properties.

Hebbel often employs *sanft*, or *rauh*, or *hart* with reference to such psychical qualities. For him such terms doubtless represented more than perfunctory transference of concrete epithets to psychic facts. Considering his marked sensitivity, the conclusion appears safe that expressions like *lind*, *weich*, palpably reproduced in his consciousness the corporeal associations that blend with the mental qualities so named.<sup>10</sup> His allusions to sleep

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<sup>10</sup> "sanfte Dulderin": *Laura* 50 (VII, 19). "Engelskindlein, sanft und mild": *Rosa* 149 (VII, 28). "Unschuld nährt sie ja sanft": *Liebe* 5 (VII, 36). "Sie war so himmlisch milde": *Den Glaubensstreitern* 11 (VII, 65). "Keiner Thräne milden Trost": *Das Wiedersehen* 75 (VII, 109). "Das schmeichelt

are in point here. *Sanft, lind, mild*, are the epithets commonly employed in this connection, seemingly in reference to Sleep personified as some lightsome, gentle spirit; yet the suggestion of gentleness comes by way of those movements produced when there is presented to the mind the idea of agreeable touch qualities.<sup>11</sup>

Another group of passages in the lyrics seems to illustrate the merging of tactual sensations with those of light and color, of sound, or of odor and taste. Such merging would seem inevitable in view of Hebbel's fondness for sensuous combinations. The composite nature of certain modes of sensory stimuli seems especially adapted to blendings and thus favors the poet's natural tendency.<sup>12</sup> These are sometimes due to the combination of symbols referring to two or more distinct classes of sensations (e.g. those of light and touch;<sup>13</sup> or of sound and

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allen Sinnen lind": Auf eine Verlassene 4 (VII, 160). "... von sanftem Reiz umstrahlt": Drei Schwestern 1 (VI, 405). "Bis ich in sanftem Weh verging": Ein frühes Liebesleben 155 (VI, 199). "Doch zweifel' ich, ob sie milde blicken können, und mehr noch, ob sie mir ihr Milde gönnen": Stanzen auf ein Sicilianisches Schwesterpaar 55-6 (VI, 215). "Nicht in Augen, sanft gehoben," etc.: Das Opfer des Frühlings 3 (VI, 217). "Und der Engel des Todes umfasste mild der trostlosen Unschuld trauerndes Bild": Das Kind 13-4 (VII, 66). "Und all dies linde Kosen": Der Kranke 9 (VI, 262).

<sup>11</sup> "... schwebte nieder lind und mild, nahte ihr mit Zephyrleichtem Schritte": Der Traumgott 10-1 (VII, 96). "Und der Schlaf, der ewig milde, schliesst ihm bald die Augen dicht": Waldbilder 93-4 (VI, 221). "Schlaf, da nahest du dich leis," etc.: Nachtlid 9 (VI, 143). "Und meine Augen schlossen sich, vom Schlummer leicht begrüsst," etc.: Ein frühes Liebesleben 157-160 (VI, 199).

<sup>12</sup> In "Der Aesth. Genuss," Chap. II, Gross classifies the synthetic products of the spiritual reproductive faculty. He names the first class "Verwachsungen," and mentions among them "tone-blendings," composites from different sense spheres accepted by the naïve consciousness as qualitatively "einheitlich."

<sup>13</sup> Light and Touch. "Sanft verschmolzen mit der reinsten Güte . . .": Der Traumgott 7 (VII, 96). "Wie scheint die Sonne lind und hell": Auf dem Kirchhof 1 (VII, 146). "Du



touch;<sup>14</sup> odor and touch).<sup>15</sup> Often again there is no such combination, the perceptions merely appear to hover dimly between two sensuous spheres without conveying distinct and characteristic impressions of either one: "Wie einen frischen Blütenstrauss, . . . so duftig und so thauig blank": *Genesungsgefühl*, 20-2 (VI, 172).

The terms *Glut* and *brennen* were discussed chiefly in the chapter on Light and Color, as applying in most cases

spielst, ein sanftes Abendroth, in meine Brust hinein": Ein frühes Liebesleben 185 (VI, 199). ". . . sanfte Bilder, immer inniger und milder": Spatziergang am Herbstabend 5-6 (VI, 231). "Dank' ich so mancher Stelle voll kühler Waldesnacht": Sommerreise 19-20 (VI, 276). "Aus dem goldnen Morgen-Qualm," etc.: Meisenglück 1 (VI, 284). "Blüte, die in leuchtend-klarer Schönheit nie der Wind gestreift": Thorwaldsens Ganymed, etc., 3-4 (VI, 281). "Erstes Licht aus Ostens Thor, quoll, jungfräulich zart, hervor": Emil Rousseau 3-4 (VII, 163).

<sup>14</sup> Sound and Touch. "Komm! Komm! Spielt es lind und weich ihm um das Ohr": Ein nächtliches Echo 23-4 (VI, 150). "Setzt auf eine seiner Hände sich die kleinste Mücke sacht": Unterm Baum 15-6 (VI, 272). ". . . sanft plätschert ein Springbrunn im Hof": La chiesa sotteranea, etc., 10 (VI, 332). ". . . du setztest dich leicht auf eine Narbe": Auf eine Biene, etc., 11 (VI, 333). "die sanfte Wallung des Lebens": Platen 5 (VI, 354). ". . . fürs menschliche Ohr sanft zur Musik sich gedämpft": Villa reale, etc., 8 (VI, 336). "Und Weste umsäuseln sie lau und klar": Das Kind 25 (VII, 66). "Schalkhaft weckt' er (i.e. Zephyr) mich dann, leise, mit sanftem Kuss": Ein Mittag 11 (VII, 101).

<sup>15</sup> Odor and Touch. ". . . liess die Gäste ersticken mit Veilchen": Italiens erster Gruss 1 (VI, 331). "Mit Wonne trank ich die durchglühete Luft und eines Veilchenstrausses lauen Duft": Spatziergang in Paris 3-4 (VI, 241). "umströmt mich . . . der glühendste Duft": Proteus 28 (VI, 253). "Als hin zu der schwülen Stätte der erste Lenzhauch drang": Der Kranke 3-4 (VI, 262). "verströmt . . . den flammenheissen Duft": Vollendung 7-8 (VI, 311). Cf. Ein frühes Liebesleben 149-156 (VI, 199); Emil Rousseau 22-3 (VII, 163).

Taste in combination with touch occurs chiefly in a few metaphors containing references to the sensation of thirst: ". . . Spritzend senkt der Thau sich auf das durst'ge Land": Ein nächtliches Echo 3-4 (VI, 150). "die Sonne hat ihn fast verbrannt, der Regen tränkt den durst'gen nie": Der Baum in der Wüste 3-4 (VI, 238). "Wenn ich . . . den Hauch getrunken habe": Morgen und Abend 7-8 (VI, 264).

to the impression of light more prominently than that of touch. Perhaps it is nearer the truth to say that in the majority of passages where *Glut* and *brennen* occur the impression is neither distinctly and exclusively that of light nor yet of heat, but rather a sensuous blend in which both elements are present. The beauty of such blends is enhanced when the boundary between material and spiritual becomes attenuated, the mind wavering back and forth between the sensuous and the figurative in delightful indecision of impression. In the poems *Vollendung* (VI, 311), and *Ein Bild* (VI, 326), the transfusion and interblending of sense impressions among one another and the subtle merging of imagery is perfect. One shrinks from dissection here, as one shrinks from disengaging the strands of a dream, or the myriad stimuli that vibrate on a perfect summer day:

“ Von einer Wunderblume lasst mich träumen!  
 Der Tag verschwendet seine reichsten Stralen,  
 In aller Farben Glut sie auszumalen;  
 Die Nacht versucht, mit Perlen sie zu säumen.

Bald wird das Leben in ihr überschäumen,  
 Und brennend, die Gestirne zu bezahlen,  
 Verströmt sie aus der Kelche Opferschaalen  
 Den flammenheissen Duft nach allen Räumen.

Doch, dass einmal das Schönste sich vollende,  
 Verschliesst der Himmel seine durst'gen Lippen  
 Vor ihrem Opfer, und es senkt sich wieder.

Wie sie den Duft in jede Ferne sende,  
 Nicht Mond, noch Sonne, nicht ein Stern darf nippen,  
 Er wird zu Thau und sinkt auf sie hernieder.”

*Vollendung* (VI, 311)

For *Ein Bild*, see below, p. 290.

We pass now to a closer inspection of the part played by the tactual sensations in Hebbel's poetic concepts. The passages in which these sensations occur are either exclusively or preponderantly descriptive, so that it is no longer necessary to insist here upon the distinction between description and narration, a distinction which in the earlier discussions seemed expedient. In the main we adhere to the divisions adopted in the treatment of colors and of sounds.

### DESCRIPTION OF PHYSICAL NATURE

(1) Atmosphere. Temperature is a most important medium between the physical world and the human organism. Through this channel come a swarm of sensations and perceptions, the bodily organs and indirectly the mental faculties responding with instant alacrity to atmospheric stimuli. We therefore naturally look for frequent reference to atmospheric conditions in the works of a poet endowed with keen sense organs, in whose poetic creed man and nature sustain an intimate relationship. Hebbel was obviously extremely sensitive to atmosphere. Weather descriptions appear in the diaries so early and so continuously as to minimize the likelihood of borrowed mannerism.<sup>16</sup> The animated allusions in this connection indicate that weather conditions greatly affected the poet's spiritual faculties. The entry on October 16, 1839, is a fair illustration:<sup>17</sup> "Es ist ein trüber, wässerigt-nebliger Octobermorgen, Alles, was ich

<sup>16</sup> Werner suggests that the persistent weather comments beginning with Tgb. I, 1324, were due to Rahel's example. See Tgb. I, 1324, footnote.

<sup>17</sup> Tgb. I, 1701. Cf. also Tgb. I, 1319: "Ein wahres Selbstmordwetter; trister feiner Regen, grauer, verschlossener Himmel"; and as a contrast to the foregoing see Tgb. II, 2543: "Schöne Tage! Sonnenschein! Hitze! Abendliche Milde! Eine volle Seele!"

beginne, widert mich an, die Menschen auf der Strasse sehen alle grau, verdriesslich und ernsthaft aus, Kinder schreien und aus der Ferne tönt eine heisere Drehorgel zu mir herüber." Features of elemental environment, to which Hebbel was peculiarly susceptible—nighttime, starry sky, bright sunshine—are affected by certain phases of atmosphere in a way powerfully to stimulate his fancy: "Heute Abend ging ich gegen 7 Uhr in der grimmigen Kälte . . . spazieren. Es war heller, scharfer Mondschein, der mich, wie es mir vorkam, die Kälte doppelt empfinden liess; reiner blauer Himmel voll (vor Frost, denkt man unwillkürlich) zitternder Sterne."<sup>18</sup> Other passages in the diaries show how readily sensibility and imagination respond to the change from frost and chilly wind to agreeable warmth, from cloud and rain to clear sky and cheering sunlight.<sup>19</sup> The relief of cool, light rainfall after oppressive heat is gratefully recorded.<sup>20</sup> A change of this kind in the temperature involved for his organism suggestive transitions and contrasts, and the poetic bearing of such transitions and contrasts appears from another passage, where fancy augments the tortures of prolonged heat by conjuring up a marble palace with great, cool halls and plashing fountains.<sup>21</sup> Naturally, then, the poet calls his sensations and feelings *Erlebtes Gedicht*, when, seated in his hot room one still summer night, the cool odors from the rain-freshened garden stream through the opened window.<sup>22</sup>

In his lyrics Hebbel reveals the same sensitiveness to

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<sup>18</sup> Tgb. I, 1349. Cf. "Im Winter *sieht* man seinen Odem," Tgb. IV, 5869.

<sup>19</sup> Tgb. I, 1342; Tgb. II, 2143.

<sup>20</sup> Tgb. II, 3119; 3185.

<sup>21</sup> Tgb. II, 3164; see also Tgb. II, 2582.

<sup>22</sup> Tgb. I, 1262.

heat and cold. He alludes frequently to humidity or the coolness of the scene of action. Alert tactual sensibility would be the only inference warrantable from some of these atmospheric contrasts; an organism endowed with exceptional readiness of response, and a commensurate power of vivid verbal reproduction. Sometimes a contrast of one condition with another results in a passage of great suggestive power. The best of these passages evince something higher than mere sensitive adjustment to external excitants. They mark a phase of the imaginative process analogous with the reasonings and generalizings of intellection. A stage still further removed from barometric registration is reached when through imagination the contrasted elements assume the character of allied or hostile living forces, and inanimate activities blend with great cosmic thrills and impulses:

“Doch, ihn selber (i.e. den Frühling) kühlend, stehlen  
Sie (i.e. die Morgenwinde) so viel der holden Glut,  
Als, die Blumen, die noch fehlen,  
Zu erwecken, nöthig thut.”

*Das Opfer des Frühlings*, 29-32 (VI, 217)  
Cf. also *Vorfrühling* (VI, 228)

There is little cant in these atmospheric contrasts. Hebbel is sparing of hackneyed conventions, which not the greatest singers of love and nature—not Goethe and Heine even—altogether and always can avoid. The contrasts—even those unenlivened by fancy—are generally the genuine poetic flowering of genuinely assimilated nurture. They have the nerve-fibre of living tissue.<sup>23</sup>

<sup>23</sup> “Und auch draussen lös’t sich jetzt die Schwüle,  
Die zerrissnen Wolken, Regen schwanger,  
Schütten ihn herab auf Hain und Anger,  
Und hinein zur Hütte dringt die Kühle.”

*Liebeszauber*, 105-8 (VI, 156)

The number and variety of atmospheric states recorded, the skill displayed in the deft suggestion of atmospheric features, the telling effects secured by the employment of wind and weather as excitant or accompaniment of particular moods, the recurrence of atmosphere in metaphor, arising from the subtle associations between respiration on the one hand and emotional states of ecstasy or depression on the other<sup>24</sup>—these attest a marked responsiveness, a rare acuteness of the tactile sensibilities coupled with a fine appreciation of their poetic propriety.

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“Droben jene Wetterwolke,  
 . . . . .  
 . . . . . ist mir sehr willkommen,  
 Denn die Mittagssonne sticht.  
 All die sengend-heissen Stralen,  
 Die uns drohen, löscht sie aus,” etc.

*Lied, 5-10 (VI, 151)*

“ . . . . wenn . . . . kühl die Nebelhauche wallen, . . . . in den warmen Wind sich mischend”: Herbstgefühl 9-12 (VI, 230). “Wie ein säuselnder Westwind uns am Mittag die Wange kühlt”: Die Nacht 19-20 (VII, 26). “Als hin zu der schwülen Stätte der erste Lenzhauch drang,” etc.: Der Kranke 3-8 (VI, 262). “Sind rings die Meere verdünstet, welche mit linderndem Hauch sonst doch die Glut wohl gekühlt?”: Ein Scirocco-Tag in Rom 1-2 (VI, 334).

<sup>24</sup> “trinkt des Himmels Lüfte”: Mann und Weib 11 (VI, 321). “ . . . . ein Hauch, der, leise schwellend, den Busen hebt . . . . eh’ er ein Lied noch beseelt”: Dedication under “Epigramme und Verwandtes,” 3-4 (VI, 326).

“Goss die (i.e. die Sonne) auf ihn hernieder  
 Der Stralen heisse Glut,  
 So kühlte ihn der Lotos  
 Durch seiner Düfte Flut.”

*Horn und Flöte, 13-6 (VI, 261)*

“Da schoss die Sonne ihre Flammen-Pfeile.  
 Die Rosen löschten sie im Thau, dem kühlen,” etc.

*Ein Bild, 11-2 (VI, 326)*

“Und dankt den Sonnenstralen,  
 Vom kühlen Laub gedeckt,” etc.

*Ein Wald, 13-4 (VI, 397)*



And so gentle warmth, mild and refreshing coolness, as well as the extremes of heat and cold enter as natural setting into the play of passion depicted in the lyrics. This is but another illustration of the vital, human principle in Hebbel's lyric poetry, which rarely permits the more commonplace phases of the all-pervading life and stir of nature to fade from consciousness. With the birds and the flowers we revel in dewy coolness, we inhale the soft breath of zephyrs.<sup>25</sup> Chill mists and ice-cold winds numb and pierce us.<sup>26</sup> Heat and humidity with the discomfort that they entail, summer with its scorching sunbeams, its oppressive noons and sultry nights—all these exert their depressing influence.<sup>27</sup> The

<sup>25</sup> "Schlummernd im schwellenden Grün liegst du, wo Lüfte dich fächeln!": Einziges Geschiedensein 1-2 (VI, 212). "All dies linde Kosen, das Blüten gelockt aus dem Baum": Der Kranke 9-10 (VI, 262). "Ihm küsst ein kühler Hauch die heißen Wangen": Sonnet 9 (VII, 174). "Die Lüfte spielten lau. Da säuselt's ihm so lind und süß," etc.: Der Schäfer 4-8 (VII, 113). Cf. Tgb. I, 877; Das Gefühl nachmittags im Grase einzuschlafen, etc.

<sup>26</sup> ". . . wenn . . . kühl die Nebelhauche wallen," etc.: Herbstgefühl 9-10 (VI, 230). "Da wird es so trübe, da wird es so kalt": Proteus 8 (VI, 253). ". . . kalt pflf der Wind": Vater und Sohn 29 (VI, 427). "Der Wind weht schaurig und kalt": Rosa 8 (VII, 28). "Der Wind pflf eisig und kalt": Rosa 132. "Es ist so kalt": Kindesmörderin 19 (VII, 68). ". . . pfeift aus Norden der Wind so kalt und barsch": Die Schlacht bei Hemmingstedt 26 (VII, 90). "der kalte Wind": Winterlandschaft 4 (VII, 165).

<sup>27</sup> "In heißen Sommertagen": Knabentod 3 (VI, 147). "all die sengend-heissen Stralen": Lied 9 (VI, 151). "Schwül wird diese Nacht": Liebeszauber 1 (VI, 156). "Der warme Sommer scheidet mit seinem letzten Stral": Ein Dithmarsischer Bauer 1-2 (VI, 160). ". . . dick und rauchend steigen Wolken heißen Dufts empor": Opfer des Frühlings 53-4 (VI, 217). "Die Sonne hat ihn fast verbrannt, der Regen tränkt den durst'gen nie": Der Baum in der Wüste 3-4 (VI, 238). ". . . die Gluten, die euch weckten, drohen jetzt, euch zu ersticken": Die Rosen im Süden 4-5 (VI, 277). ". . . die Brüder . . . die erstickt der Sonnenbrand": Der Tod kennt den Weg 19-20 (VI, 394). "Die Nacht lag dumpf und brütend": Stillstes Leben 4 (VII, 140). Cf. also Ein Wald 12 (VI, 397); Der Zauberer 31 (VII, 51), and elsewhere.

heavy, suffocating atmosphere that precedes a shower pervades the early part of *Liebeszauber*:

“Schwül wird diese Nacht . . . .

Alles Leben ist in sich verschlossen,  
Kaum nur, dass ich mühsam Athem hole;  
Selbst im Beete dort die Nachtviole  
Hat den süßen Duft noch nicht ergossen.”

*Liebeszauber*, 1; 5-8 (VI, 156)

This life-smothering sultriness is represented as continuing until the climax of the little love-drama is reached. Then, as though Nature had delayed relief in order to augment the happy resolution, the clouds unburden their rain upon field and meadow, and into the stifling heat of the hovel rush currents of rain-cooled air:

“Und auch draussen lös’t sich jetzt die Schwüle,  
Die zerrissnen Wolken, Regen schwanger,  
Schütten ihn herab auf Hain und Anger,  
Und hinein zur Hütte dringt die Kühle.”

*Liebeszauber*, 105-8 (VI, 156)

As a rule locality and climate are not specifically indicated in these allusions to temperature. Yet occasionally atmospheric phenomena characteristic of a definite place or season afford the external setting and the germinal impulse. “Autumn”—so runs a passage in his diary—“firmly establishes the boundary between Inner and Outer, it separates Mortal from Nature and restores to him the consciousness of Self.”<sup>28</sup> In the poem *Herbstgefühl*, written three years earlier, luminous and atmospheric phenomena of spring are contrasted with those

<sup>28</sup> Tgb. I, 1785, October 28, 1839.

of autumn, and the physical conditions peculiar to the season act in each case as setting for the emotions aroused. To the falling red leaves, more especially to the cold mists and commingled warm winds, is ascribed a strange potency to awaken autumnal moods typical of Hebbel.<sup>29</sup> That features of local and seasonal environment could on occasion provoke the poet to characteristic production is further confirmed by the poem *Ein Scirocco-Tag in Rom*. With effective objectivity a vivid scene of torrid stupor is here spread before us, out of which float like stifling fumes the feelings and fancies to which such experience naturally gives rise:

“ Steht in Flammen die Welt? Sind rings die Meere  
verdünstet,  
Welche mit linderndem Hauch sonst doch die Glut  
wohl gekühlt?  
Sinken sie alle in Asche zusammen, die Städte der  
Menschen?  
Wälzt den glühenden Qualm langsam herüber der  
Wind?  
Oder ist's der Scirocco, der zwar die Orange uns  
zeitigt  
Und die Traube uns kocht, aber uns selbst auch  
erstickt,  
So dass Jeglicher zweifelt, er werde die Früchte noch  
kosten,  
Die er uns süsst, und des Weins, den er uns würzt,  
sich erfreu'n?  
Sei es, was es auch sei, das blosse Athmen wird Arbeit,  
Und das Leben begräbt scheu sich im dumpfsten  
Schlaf,  
Kaum noch rettet es sich den leisen Wunsch, zu  
erwachen,  
Denn es fühlt sich dem Tod, fühlt sich dem Nichts  
schon zu nah'!”

*Ein Scirocco-Tag in Rom.* (VI, 334)

<sup>29</sup> Herbstgefühl (VI, 230).

(2) Scenery. We instinctively associate particular tactual sensations with certain aspects of scenery of which atmosphere is a characteristic and essential feature. So the poet often leads us in fancy to cool, damp grottoes,<sup>30</sup> to delicious forest shades,<sup>31</sup> or refreshing springs.<sup>32</sup> Obviously such cool retreats awaken at times unpleasant feelings, notably when thoughts of death come into play. For death is a frequent element in the economy of Hebbel's verse, and while allusions to this theme are not always characterized by aversion, they are uniformly attended by images of the grave and the cold, drear ground.<sup>33</sup> Other passages again evince an unmis-

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<sup>30</sup> "In die kühle Felsengrotte tritt der junge Jäger ein. Heiss ist's draussen, um zu schlummern, legt er still sich auf's Gestein": Waldbilder 88 (VI, 221). "... wenn ich entsteige der thauigen Gruft": Proteus 27 (VI, 253). "O, säuselt lind', ihr Weste, ob dieser kühlen Gruft": Laura 9-10 (VII, 19). "Sie steigen schwer und langsam zur dumpfen Gruft hinab": Der alten Götter Abendmahl 26 (VII, 132). "Wenn der Tag sich senkt in die kühlige Gruft": Lied der Geister 1 (VII, 63). "Er sucht umsonst im feuchten Gestein ein Lager": Das Licht will sich verstecken 17-8 (VII, 173).

<sup>31</sup> "Rings schon der kühle Wald": Vorwärts 16 (VI, 146). "dank' ich so mancher Stelle voll kühler Waldesnacht": Sommerreise 19-20 (VI, 276). "Im kühlen Schatten dicht verschlung'ner Aeste": An eine Römerin 11 (VI, 308). "... in den dicken Wald; hier ist es kühl zu gehen": Wohin so flink, etc., 5-6 (VI, 441). "Vom kühlen Laub gedeckt": Ein Wald 14 (VI, 397). "... dies Blatt, dies kalt benetzte": Spatziergang am Herbstabend 23 (VI, 231). "... kühlte ihn der Lotos durch seiner Düfte Flut": Horn und Flöte 15-6 (VI, 261).

<sup>32</sup> "zum kühlen Quell": Der Quell 26 (VII, 16). "eine kühle Quelle": Die drei grossen Tage 24 (VII, 62).

<sup>33</sup> "... in dein kühl Gemach hernieder": An einen Verkannten 15 (VII, 40). "möge so das Grab sich kühlig beugen": An Laura 27 (VII, 50). "... schläft ... im Grabe sanft und kühl": Der Zauberer 32 (VII, 51). "bis mich kalt die Erde deckt": Fragment 4 (VII, 53). "Ein kühlig Grab!": Die Kindesmörderin 30 (VII, 68). "das kalte Grab": Melancholie einer Stunde 14 (VII, 98). "des Grabes, ach des kalten": Der Kirchhof 19 (VII, 100). "Klang der Sphären ... tönet in dein kühl Gemach hernieder": An einen Verkannten 13-5 (VII, 40).

takable fondness for the cool, dark earth, despite all sepulchral associations;<sup>34</sup> and positively agreeable sensations are reproduced when Hebbel represents the dew falling upon dry fields or cooling the parched lips of flowers.<sup>35</sup>

(3) Flowers and Foliage. Dermal sensations enter imperceptibly into the feelings evoked by objects in nature, very much as sight plays an unappreciated part in the process of localizing sounds. We are often receiving unconscious impressions of surface when we imagine ourselves revelling altogether in forms and colors. Actually to recline upon soft, fresh grass is to come into closer touch—spiritually as well as bodily—with the throbbing life of nature. A passage in the diary records just such communion with nature through the link of bodily contact: “Das Gefühl Nachmittags im Grase einzuschlafen: Gesumse der Käfer, Sonnenstrahlen, säuselnde Lüfte, all das reiche Leben rings umher” (Tgb. I, 877). In the lyrics Hebbel generally represents verdure through the medium of more striking features than those recorded by touch. Occasionally, however, the surface qualities of such objects are emphasized: “Wo . . . stachligt-keusch die Gerste sticht, wenn man sie noch so leise streift” is an instance of this from the poem *Die Odaliske* 5-6 (VI, 187). Similarly, the pleasures of actual contact with

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<sup>34</sup> “die kühle Erde!”: Ritter Fortunat 64 (VII, 88). “doch ist’s wunderkühl im tiefen Erdengrunde”: Wiedersehen 41-2 (VII, 134). “als kühle Erde würde sie mich freundlich überdecken”: Der Mensch 53-4 (VII, 107).

<sup>35</sup> “Spritzend senkt der Thau sich auf das durst’ge Land”: Ein nächtliches Echo 3-4 (VI, 150). “. . . dies Tränken der durstigen Au!”: Proteus 24 (VI, 253). “. . . wie sie (die Blumen) den Thau . . . mit heissem Mund begierig in sich tranken”: Ein Bild 2-4 (VI, 326).

foliage or bloom are specifically noted.<sup>36</sup> Thus we are covered in fancy by falling leaves, or we are aroused from sleep when overhanging branches shake their feathery blossoms down upon us.<sup>37</sup> More subtle, more suggestive of the tactile sensations that glide unawares into our impressions, are the allusions to flowers waving delicate, tender heads; to the petals fluttering softly to the ground.<sup>38</sup> Even the fragrance of the blossoms partakes of tactual quality. The odor of the rose, its vital breath, Hebbel by an old fancy represents as hot with passion.<sup>39</sup> Similarly the juice of the cherry is conceived to be hot, like the blood of passionate youth.<sup>40</sup> In the

<sup>36</sup> "Es darf sich fröhlich legen . . . in's weiche Grün": Das Kind 21-2 (VII, 74). ". . . wie auf weichem Moos": Romanze, 35 (VII, 42). "Schlummernd im schwellenden Grün": Einziges Geschiedensein 1 (VI, 212). "Spielte mit Engeln auf weichem Grün!": Das Kind 32 (VII, 66).

<sup>37</sup> "Durch milden Blütenregen weckt' ihn . . . der Baum": Liebesgeheimniss 11-2 (VII, 145). "Doch der Baum, sie überragend, streut auf sie die Blüten leise": Das Venerabile, etc., 34-5 (VI, 286). "Einst bin ich unter'm Maienbaum gelegen . . . wie sind die Blüten da um mich gestoben!": Im römischen Carneval 1-3 (VI, 308). "Die Blätter fallen schon mit Macht, um ihn zu decken": Zauberhain 37-8 (VI, 387).

<sup>38</sup> ". . . da heben die Blumen sich . . . schön und mild": An Ludwig Uhland 5-6 (VII, 99). "Wie zarte Frühlingsblüte auf der Au": Lied 43-4 (VII, 34). "Von Duft betäubt, fällst du in tiefen Schlummer, ein Rosenblatt, in einen Brunnen fliegend": An ein schönes Kind 7-8 (VI, 321). "Die Rosen tranken fort mit süsser Muhe, bis ihre Kelche fast zur Erde sanken": Ein Bild 7-8 (VI, 326).

<sup>39</sup> "brennend": Vollendung 6. "den flammenheissen Duft": Vollendung 8 (VI, 311). "wie sie (die Blumen) den Thau . . . mit heissem Mund begierig in sich tranken": Ein Bild 2-4 (VI, 326). "Wenn sie (die Rosen) auch noch heiss're Düfte, als die rothen, in sich tranken!": Der Zauberhain 11-2 (VI, 387). Cf. Tgb. I, 1620.

<sup>40</sup> "Dein Mund ist reif jetzt für den ersten Kuss,  
Er gleicht der Herzenskirsche, die zersprang  
Vor aller Feuersäfte letztem Schuss,  
Und nun verspritzt, was sie so heiss durchdrang."  
*Auf ein erröthendes junges Mädchen, das ich im  
Louvre sah*, 5-8 (VI, 213)



following beautiful floral picture, with its highly imaginative treatment of simple phenomena, Hebbel resorts mainly to sensations of temperature for the portrayal of the passions attributed to the personified flowers:

“Im Morgenwinde sah ich Blumen wanken  
 Und sah, wie sie den Thau der gold'nen Frühe,  
 Dass jede voller dufte, tiefer glühe,  
 Mit heissem Mund begierig in sich tranken.

Gesättigt sah ich bald die meisten schwanken,  
 Als glaubten sie, dass keine nun verblühe,  
 Die Rosen tranken fort mit süsser Mühe,  
 Bis ihre Kelche fast zur Erde sanken.

Die andern wiegten sich in Lustgefühlen,  
 Sie wollten eben lauten Spott erheben,  
 Da schoss die Sonne ihre Flammen-Pfeile.

Die Rosen löschten sie im Thau, dem kühlen,  
 Doch jenen drangen sie in Mark und Leben,  
 Man sah sie hingewelkt nach kurzer Weile.”

*Ein Bild* (VI, 326)<sup>41</sup>

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<sup>41</sup> Cf. also:

“Rose mit den heissen Wangen

. . . . .  
 Veilchen, die des Sommers Brüten

Bald erstickt . . . .

Keusche Lorbeern selbst erglühnten;

Denn sie Alle traf sein (i.e. des Frühlings) Hauch.”

*Opfer des Frühlings*, 19-24 (VI, 217)

“Die Rose liebt die Lilie,

Sie steht zu ihren Füßen:

Bald lös't die Glut ihr schönstes Blatt

Es fällt, um sie zu grüssen.

. . . . .  
 Das letzte fängt die Lilie

Und thut sich dicht zusammen.

Nun glüht das Blatt in ihrem Kelch,

Als wär's ein Herz voll Flammen.”

*Rose und Lilie*, 1-4; 13-6 (VI, 259)

## PERSONAL DESCRIPTION

In the description of persons—so prominent a feature in the poems of Hebbel—the tactual sense plays a very worthy part. Terms from all three groups of tactual sensations figure in this connection, those associated with temperature predominating; and they are employed both literally and metaphorically. Tactual symbols referable to substance and consistency, or to weight, are relatively rare in personal descriptions; the few that do appear are either plainly metaphorical<sup>42</sup> or readily admit of metaphorical interpretation. In the phrases “kein männlich *rauh* Gesicht” and “den zarten Leichnam” the epithets *rauh* and *zart* convey at first blush distinctly concrete and sensuous impressions—the rough or bearded skin of the warrior on the one hand, and the delicate, tender flesh of the dead child on the other. But these strictly physical qualities do not exhaust the connotation of the epithets in the context. *Rauh* and *zart* have aside from their literal sense a more remote implication, suggesting certain well-defined spiritual qualities, such as masculine hardihood and sternness in the one case, and tender youthfulness in the other. The mental process here appears to be a reversal of that occasioned by the *sanft* and *lind* associations, yet the two instances are equally illus-

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“ Aus den Knospen, die euch deckten,  
Süsse Rosen, mein Entzücken,  
Lockte euch der heisse Süd;

Doch die Gluten, die euch weckten,  
Drohen jetzt, euch zu ersticken,  
Ach, ihr seid schon halb verglüht!”

*Die Rosen im Süden*, 1-6 (VI, 277)

<sup>42</sup> “. . . das weiche Herz zerwühlen”: Stanzen auf ein Sicilianisches Schwesterpaar 22 (VI, 215). “du schluchztest, aufgethaut und weich”: Grossmutter 33 (VI, 240). “Und so wie ihr Blick sich feuchtet”: Das Mädchen im Kampf, etc., 31 (VI, 232).

trative of the quickening part played by certain contact qualities in our perceptual elaborations. We have another phase of the same phenomenon in the following effective catachresis: "Kleines Mädchen im Tuilerieen-Garten mit stechenden Bienenaugen."<sup>43</sup> Summarily to refer such epithets to this or that rhetorical category is inadequate. Here again is exhibited that capacity for remote suggestion inherent in certain linguistic symbols; a capacity that enables the poet to body forth and at the same time to imbue with soul, while it enables us to sense the outward material, and simultaneously to divine the inward immaterial, which requires for its recognition the co-operation of the imaginative faculties.

As was said, the tactual terms referable to temperature far outnumber those of the other two groups in the figure descriptions. Hebbel's habit of contrasting opposite qualities, very marked in his use of lights and sounds, is exhibited also in certain passages that employ tactual qualities as a medium of personal description.<sup>44</sup> This antithesis of opposites becomes especially effectual where a contrast is formally instituted or indirectly suggested between the heat of the normal human body and its frigid immobility when life has departed from the body.<sup>45</sup>

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<sup>43</sup> Tgb. II, 3206.

<sup>44</sup> "Nun kühlt er die heissen Wangen, die glühende Stirn zumal": *Der Kranke* 7-8 (VI, 262). "... flössten ... in's kalte Herz den wärmsten Abglanz göttlicher Gefühle": *Freundschaft* 16-7 (VII, 21). "Ihm küsst ein kühler Hauch die heissen Wangen": *Sonett* 9 (VII, 174).

<sup>45</sup> "Denn du Blühend-Lebenswarmer bist nun bald so kalt, wie ich": *Die Spanierin* 35-6 (VI, 176). "... im Moment vernichtender Erkaltung ein Hauch, der neu und frisch die Flamme zündet": *Der Mensch* 13-4 (VII, 176). "Wenn tief dich ein Gefühl ergreift, wie es vielleicht dich einst bewegt, und dir den Schnee vom Herzen streift, der längst sich schon darauf gelegt": *Auf ein altes Mädchen* 13-6 (VI, 207). "Wollt ihr mit den kalten Lippen, die kein Jüngling warm geküsst": *Letzter Gruss* 9-10 (VI, 214). "... all die stumme Trauer, die mir

In addition to passages that couple opposite sensations, we find many references to bodily temperature. It is rather uncommon to meet allusions to the natural warmth of the body independent of internal or external influences, yet a few instances of such allusion are noteworthy.<sup>46</sup> Generally body temperature as a feature of personal description enters on the one hand as an effect of physical and external causes: sickness and death, the weather, indulgence in stimulants, violent physical exertions that heat the body, etc. Thus the beggar maiden is left shivering in the cold.<sup>47</sup> The Captain of Hussars warms himself inwardly with wine.<sup>48</sup> The toiling peasants are hot and reeking.<sup>49</sup> The sick man is shaken with chill.<sup>50</sup> The body, lifeless and cold, is a common feature

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das Herz noch schwellt, umschwebt als letzter Schauer euch kalt aus dieser Welt": Nächtlicher Gruss 21-4 (VI, 227). Cf. Tgb. I, 1555.

<sup>46</sup> Blühend-Lebenswarmer": Spanierin 35 (VI, 176). "Warm spritzt mir in's Gesicht dein Blut!": 's ist Mitternacht 22 (VI, 174). "Wie lange hält der Wurm (Mensch) die Wärme fest!": Auf dem Meer 16 (VI, 251). ". . . wenn das warme Leben in deinen Adern stille steht": Das alte Haus 51-2 (VI, 266). "das hitzigste Gesicht des dümmsten Krämers": Allerunterthänigstes Pro Memoria 24-5 (VII, 48). "Auch mir erblasst die heisse Wange": Bei einem Gewitter 17 (VII, 124). ". . . Herzensblut, das eben entsprudelt in warmer Flut": Der Zauberer 13-4 (VII, 51).

<sup>47</sup> "Das Bettelmädchen lauscht am Thor, es friert sie gar zu sehr": Das Bettelmädchen 1-2 (VI, 181). Cf. "so muss man erst erfroren sein": Mir will das zimperliche Wesen 4 (VII, 145).

<sup>48</sup> "Der Hauptmann setzt sich zum Pocal, sich innerlich zu wärmen": Husaren-Werbung 28 (VI, 191). "er (der Wein) wird mein Blut erhitzen": Die beiden Zecher 5 (VI, 319). ". . . Bald wirbeln . . . mildere Gluten mir durch die Brust": Vor dem Wein 13-6 (VII, 147).

<sup>49</sup> "Es gilt den letzten Schweiss" . . . "zum Schweisse fließt schon Blut": . . . "Seid ihr nicht selbst erhitzt? . . . Bin ich es denn, der schwitzt?": Ein Dithmarsischer Bauer 28; 84; 138-140 (VI, 160).

<sup>50</sup> "zum Fieberkranken sagen, vom Frost geschüttelt": Allerunterthänigstes Pro Memoria 14-5 (VII, 48). "Zum

in the poems. Reference has already been made to the passages in which the temperature of the living and the dead body are contrasted. In addition there are repeated allusions to the hands, the lips, the kiss chilled by death, or to the icy touch of Death itself.<sup>51</sup>

On the other hand, bodily temperature is introduced as a concomitant of emotion, as the direct attendant and symptom of psychic conditions. So we have the warmth that betokens love and friendship; the flushed cheeks and pulsating temples hot and swollen with passionate desire; the burning tears of grief, the chill of fear.<sup>52</sup>

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Jüngling . . . der kalt schon wird": Der Zauberer 25-6 (VII, 51). "Ihm (dem Kranken) küsst ein kühler Hauch die heissen Wangen": Sonett 9 (VII, 174).

<sup>51</sup> "Doch die (Hand) war feucht und kalt": Der Maler 16 (VI, 175). ". . . du bist wieder todt und kalt": Auf ein altes Mädchen 32 (VI, 207). ". . . mit den kalten Lippen": Letzter Gruss 9 (VI, 214). "Ich habe mit dem Tod gerungen, er griff nach mir mit eis'ger Hand": Genesungsgefühl 1-2 (VII, 172). ". . . steckt den Ring an die kalte Hand": Der Ring 58 (VII, 58). ". . . ihr letzter kalter Kuss": Das Wiedersehen 103 (VII, 109). ". . . im Moment vernichtender Erkalting": Der Mensch 13 (VII, 176).

<sup>52</sup> "Ihr aber schwillt schon jetzt das Blut bis an der Adern letzten Rand": Die Odalische 33-4 (VI, 187). ". . . heiss vom Ringen": Das griechische Mädchen 1 (VII, 137). ". . . brennend fällt die reinste Menschenthäne": Morgen und Abend 19 (VI, 264). "Thränen heiss und mild": Der Knabe 15 (VII, 105). "Zum letzten Mal die Hand zu drücken, die warm die meine wieder drückt": Zum letzten Mal 1-2 (VII, 147). "die Thränen stillten wir, die brennend uns entstürzen": Grabschriften für Emil Rousseau 5 (VII, 166). "Als noch kein Freund an Freundes Busen ruhte und mit des eig'nen Herzens wärmstem Blute," etc.: Freundschaft 7-8 (VII, 21). "Da fühlte ich mich glühender umwunden und heiss . . . geküsst": Ein Gebet 10-1 (VII, 126). "Das Kind durchschauert's fremd und kalt": Das Kind am Brunnen 31 (VI, 180). ". . . wie beschleicht es mit Schmerz kalt mir den innersten Frieden!": Einziges Geschiedensein 5-6 (VI, 212). "Was, wie ein göttlicher Hauch, jetzt dich durchzittert, das Leben": Einziges Geschiedensein 9-10. "O Blitz, der aus dem Tiefsten springt und mir durch jede Faser zuckt, der mich mit neuer Glut durchdringt": Neue Liebe 1-3 (VI, 212).

Similarly the cold sweat of terrified awe, or of horror is exhibited. The beggar maid is chilled and silent when her advances meet with cold disdain.<sup>53</sup> In the poem *Requiem* (VI, 149), the very dead are warmed into glow by the fond remembrance of the living, but resume their frigid pallor when in the hearts of those who survive them love has given way to indifference:

“Sieh, sie umschweben dich,  
Schauernd, verlassen,  
Und in den heiligen Gluten,  
Die den Armen die Liebe schürt,  
Athmen sie auf und erwarmen,  
Und geniessen zum letzten Mal  
Ihr verglimmendes Leben.

Und wenn du dich erkaltend  
Ihnen verschliessest, erstarren sie  
Bis hinein in das Tiefste,” etc.

*Requiem*, 3-9; 14-6 (VI, 149)

In these tactual symbols of emotional states the difficulty of distinguishing between the sensuous and the metaphorical again becomes extreme. We decide without hesitancy for metaphor in certain passages,<sup>54</sup> in

<sup>53</sup> “Das Mädchen sagt kein einzig Wort, es friert sie gar zu sehr”: Das Bettelmädchen 6-7 (VI, 181). (The term “friert” here clearly suggests the physical concomitant of emotion, not the bodily effect of external conditions as is the case in lines 1-2 of the same poem.) Cf. *Mir will das Zimmerliche*, etc., 4 (VII, 145).

<sup>54</sup> “Ich aber mögte nicht zu früh’ erkalten”: An Christine Engehausen 5 (VI, 313). “. . . dieses Deutschland wird uns schwer erwarmen”: An Christine Engehausen 9. “. . . des Herbstes letzten Segen . . . nicht kalt verschmähen”: *Unsere Zeit* 12-4 (VI, 315). “. . . diese Künstlerin wird nie erkalten”: *Der Mensch und die Geschichte* 6 (VI, 320). “Bei’m Sirenenrufe kalt”: *Fragmente*, No. 4, 20 (VII, 38).



others again final decision is bound to be arbitrary.<sup>55</sup> There are undoubtedly genuine bodily impressions of heat and cold implicated in the emotions of the soul. But when the poet portrays his creatures in such emotional states, does he actually feel the glow of passion or the chill of grief in sympathy with them? Does he experience through imagination genuine sensory stimulation? Or are "hot" and "cold" in these contexts merely conventional metaphors, convenient symbols for emotional states, and unaccompanied by reflex nervous processes? This question was touched upon in connection with *sanft*, *lind*, *weich* and *rauh* and *hart* above. The opinion there expressed seems to be confirmed by the evidence afforded in Hebbel's effective resort to temperature terms as emotional expression media. In *heiss*, *brennend*, *Glut*, *frieren*, and the like, employed as names for physical concomitants of emotion, we have again something more than perfunctory transference of sensuous epithets to emotional phenomena. Such transference would most likely end by becoming a purely arbitrary procedure, a mere substitution of concrete for abstract, enlisting little if any sensory co-operation. The temperature terms in Hebbel's songs afford evidence that their employment was attended in the poet's consciousness by marked bodily responses. Heat and cold as elements of temperament, mood and emotion, unquestionably involve positive motor disturbances; it is, therefore, a fair inference that ideations of such psycho-sensory qualities through the corresponding linguistic sense-

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<sup>55</sup> ". . . der Pulse feuriges Bewegen!": Liebeszauber 84 (VI, 156). "Das Kind durchschauert's fremd und kalt": Das Kind am Brunnen 31 (VI, 180). ". . . mogtest gern dich erwarmen an meiner hochschlagenden Brust": Rosa 119-120 (VII, 28).

symbols occasion in natures of a certain fineness commensurate sensory thrills. Such bodily responses are probably not universal; even highly sensitive poets may experience them only under stimulation of unusual intensity. Yet the conclusion appears safe that in a nature of so marked sensitivity as Hebbel's, environmental impressions of the type in question generally assumed exceptional vigor when reproduced in his mind because of the corporeal elements embedded in such mental reproduction.

The examples already cited adequately show Hebbel's susceptibility to impressions of bodily temperature. That he placed a high estimate upon the poetic value of such impressions, that he regarded them as proper media for high poetic effect and that he frequently employed them as efficient means to the achievement of such effect, are perfectly warrantable inferences from the data already submitted. The two poems *Die Spanierin* and *Die Odaliske*, separated in date of composition by a dozen years, both effectively employ qualities of the group under question to portray two types of passionate womanhood. Significant in this connection is the impression made upon Hebbel by Thomas Moore's *Auf eine schöne Ostindierin*, as the poem is named in Freiligrath's translation. He pronounces the poem, with its brilliant and glowing portrayal of the Indian maiden, unparalleled by any of the original pieces in the entire volume of Freiligrath. The image of the maiden is achieved in part through terms of bodily temperature, in part through terms of color and light in which the associated ideas of bodily temperature are prominent. The poem so strikingly exhibits the employment of sensuous media, the impression made by these elements upon Hebbel was so marked and so critically timed that we here

quote the poem exactly as Hebbel copied it into his diary:

“ Wenn Jeder, die ein Sonnenkind,  
In Aug’ und Busen Feuer wohnt,  
Dann sind, die dich so nennen, blind,  
Dich sandte nur der bleiche Mond.

Und dennoch—zündend bliebe kalt  
Dies Auge, feurig, süß und licht?  
Ihr Lippen, die ihr purpurn wallt,  
Euch ziemt Dianens Siegel nicht.

O, einen Stral der Sonne nur,  
Die Deines Ganges Fluten kocht,  
Zu wandeln Dich, Du Lichtnatur,  
In Alles, was mein Herz erpocht.

Ha—plötzlich lodern Dich zu sehn  
In Deiner ganzen glühnden Pracht,  
Und dann im Brande zu vergehn,  
Den ich doch selber angefacht!”

*Auf eine schöne Ostindierin*, Tgb. I, 1553, p. 351

#### ANIMAL LIFE

Touch, as employed by Hebbel in connection with animal life, is practically negligible. There are faint associations with contact produced by the line “nur leise strich ein weisser Schmetterling,”<sup>56</sup> and again by the line “von leichten Rossen schnell dahin getragen;”<sup>57</sup> but in the last instance any remote suggestion of contact or of weight is practically effaced by the dominant impressions of form and motion, less directly by those of bodily equilibrium and of exhilaration. Two references to the sting of the bee belong more properly under this head. In one of these a comparison is instituted between the

<sup>56</sup> Sommerbild 6 (VI, 230).

<sup>57</sup> Die Lerche 2 (VI, 309).

bee's sting and sharp pains of experience that yield beneficent consequences. Here the likeness must not be scrutinized too closely, since the very first image produced is that of the bee piercing the hearts of blossoms, in which case honey is not given but taken away: "Der Biene gleicht das Leben . . . sticht uns wund mit dem Stachel, doch, wer Honig will, der halte auch dem Stachel still."<sup>58</sup>

Effective again is the application of temperature terms to creatures cold in death. Hebbel shared fully the psycho-sensory reactions that normally ensue when throbbing life comes into touch with frigid lifelessness. A long passage in the diary describes the death of his beloved squirrel "Lampi." Grief and sensations of physical revulsion mingle in his consciousness, when the little pet that he supposed asleep proves to be stark dead: "Ich griff, noch ohne Angst, in den Korb und er war kalt, steif und todt! Fürchterliches Gefühl, wenn sich ein heisses warmblütiges Geschöpf in ein Amphibium verwandelt hat!"<sup>59</sup> The same features are employed in the poem *Der Schmetterling* to image the dead butterfly: "kalt, erstarrt und todt!"<sup>60</sup> A more noteworthy use of temperature in reference to animal life occurs in the poem *Vogelleben*. Here a lone bird perched upon a bare branch, lulled by the bitter stormwind, awaits in quiet patience the last, cold gasp that shall end its suffering:

"Du blicktest in Geduld,  
Gehüllt in dein Gefieder,  
Vom kahlen Zweig hernieder,  
Vom Sturm noch eingekullt.

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<sup>58</sup> Lied 29-34 (VII, 34). Cf. also Auf eine Biene in der Villa Medici 9 (VI, 333).

<sup>59</sup> Tgb. IV, 5937, ls. 57-60.

<sup>60</sup> Der Schmetterling 35 (VI, 196).

Und ruhig trankst du auch,  
Im Sterben noch zufrieden,  
Den dir ein Gott beschieden,  
Den letzten kühlen Hauch!"

*Vogelleben*, (VII, 120)

### INANIMATE OBJECTS

We conclude with a brief summary of the passages in which terms of touch are applied to miscellaneous inanimate objects. Sensations referable to temperature again predominate, five out of the eleven instances referring to wine, with *kühl* employed four times out of five. Further than this there are two references to temperature in connection with the sea, one each in the descriptions of fire; a statue; stones; a room; and a street.<sup>61</sup>

The two instances of *feucht* are excellent examples of the faculty of sensuous suggestion. In *Meeresleuchten* the term *feucht* combines with *Element* to evoke an image of the deep, cool, blue-black mirror of the sea, upon which the radiant white image of the emerging goddess is reflected. The oxymoron in *feucht* and *Flamme* of the second passage is a happy reproduction in phrase of the atmospheric conditions that produce the rainbow:

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<sup>61</sup> ". . . zur kühlen Labe": Lustig tritt, etc., 3 (VI, 437). "das Memnonbild, stumm, kalt," etc.: Würde des Volks 10-1 (VII, 75). "Bring mir, o Knapp', den kühlen Wein": Des Königs Jagd 5 (VII, 85). "der Knapp' credenzt den kühlen Wein": Des Königs Jagd 8. ". . . jeder kühle Trunk": Der Mensch 35 (VII, 107). "die Welle hat so leer, als kalt": Lebensgeheimniss, No. 2, 7 (VII, 159). "Er goss . . . den Wein, aus dem die Sonne brennt": Die schöne Stunde 7-8 (VII, 172). ". . . im feuchten Gestein": Das Licht will sich verstecken 17-8 (VII, 173). "In einem wohlgeheizten Zimmer": Horaz und seine Regel 24 (VII, 200). "Enge Strassen, dumpf und düster": Hamburg 1 (VII, 222).

“ Und zum Spiegel, voll Verlangen,  
Glätteten die Wogen sich,

. . . . .  
Lächelnd gönnte sie dem feuchten  
Element den letzten Blick,”

*Meeresleuchten*, 5-6; 9-10 (VI, 282)

“ Aus glüh’nden Perlen und aus feuchten Flammen,  
In dem auch keine Linie erblich.”

*Auf die Sixtinische Madonna*, 15-6 (VI, 283)

Of touch terms referable to substance or consistency six appear as epithets of the inanimate: *weich* occurs four times, *hart* and *lind*, once each. The subjects are too heterogeneous to admit of classification.<sup>62</sup>

It will doubtless be clear from the foregoing discussion that the tactual element enters into the substance of Hebbel's poetry with marked frequency and in a considerable variety of forms. It will be seen, too, that the concrete, sensuous instances outnumber the figurative. Yet while the preponderance of the sensuous makes for objectivity and picturesque beauty, the metaphors lend that imaginative charm so indispensable to poetic diction. Whatever of hackneyed or of commonplace offends in the songs can in large part be ascribed to the poetic principle inherent in language itself and recorded in those household tropes and figures that no one altogether can discard. A poet's imagery must of necessity contain much that is thus ready made, but it should

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<sup>62</sup> “Es harrt auf weichem Purpursammt,” etc.: Die Odaliske 1-2 (VI, 187). “. . . . setzt sich an den weichsten Ort”: Die Odaliske 39. “. . . . zum weichen Bette wird ein harter Felsenstein”: Der Quell 23-4 (VII, 16). “. . . . von weichem Tuch ist der Harnisch”: Ritter Fortunat 41-2 (VII, 88). “Spülst mir so lind um die Brust”: Lebensgeheimniss, No. 1, 2 (VII, 159). “. . . . wie hart die Folterbank”: Der Jude an den Christen 23 (VII, 161).



contain in addition much that is new and that boldness and originality alone can achieve.<sup>63</sup> On this latter point Hebbel's images worthily stand the test. And certainly nothing could illustrate the artistic side of the poet's genius more convincingly than the sensuous blends cited above. Here subtle impressions that have been vaguely felt by many are phrased with a mastery possessed by few.

There is an early poem of Hebbel's, entitled *Der Mensch* (VII, 107), that is noteworthy because it shows the young poet imbued with reverence for the inherent dignity of man and at the same time fascinated by the idea of a close filial bond between man and the lower orders of creation. In the two stanzas quoted the poet addresses Nature as his sister, muses upon this hypothetical kinship and fancies the joys that would be his were he actually to live with the birds and the trees, as their veritable brother. The beautiful interplay of tactual impressions in these lines, the deftly suggested sensuous blends, the graceful mingling of the concrete and the metaphorical, the poetic feeling and fancy that quicken the imagery—all these combine to elevate gross sense impressions into noble poetic media:

“ Da wär' mir jeder West ein Gruss,  
     Womit mich Du beglücktest,  
 Und jeder kühle Trunk ein Kuss,  
     Womit mich Du entzücktest,  
 Und Luft und Duft ein süsser Hauch  
     Aus Deinem Schwestermunde,  
 Und jeder blütenvolle Strauch  
     Von Deiner Huld ein Kunde.

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<sup>63</sup> Cf. Hebbel's merciless arraignment of the poet whose diction is mere toying with the empty pods and shells of speech: *Einem Ursprünglichen* 21-4 (VI, 350).

Und kehrte ich ermüdet nun  
Zurück in's Gräzenlose,  
Da dürft' ich sanft und selig ruh'n  
In meiner Schwester Schoosse;  
Als kühle Erde würde sie  
Mich freundlich überdecken,  
Und dann in zarter Sympathie  
Als Sonne mich erwecken."

ls. 33-40 ; 49-56

FINIS



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### NOTE.

The following is not intended to be a Hebbel bibliography, but simply a compilation of the various works consulted, arranged in the alphabetical order of the authors' names. The list is confined in the main to such writings as are specifically cited in the body or notes of the "Studies." It is designed as a possible aid to verification or further consultation. To facilitate reference the alphabetical arrangement was adopted, rather than a formal topical grouping.

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